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## ARCHAEOLOGICAL NEWS<sup>1</sup>

### NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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### GENERAL AND MISCELLANEOUS

**ARCHAEOLOGICAL DISCOVERIES IN 1919.**—In *Cl. Journ.* XVI, 1921, pp. 271–279, G. H. CHASE reviews the results of archaeological investigation in 1919.

**EPIGRAPHIC BULLETIN.**—In *R. Arch.*, fifth series, XII, 1920, pp. 351–390, R. CAGNAT and M. BESNIER publish the text of 69 inscriptions relating to Roman antiquity. Of these 17 are in Greek, the rest in Latin. References to other recently published inscriptions are added.

**MEASUREMENT OF SKULLS.**—In *Sitz. Anth. Ges.* 1913–1914, pp. 9–26, J. SZOMBATHY reports on an international standardization of the measurement of skulls and heads, recommended by a commission appointed by the Thirteenth International Congress for Prehistoric Anthropology and Archaeology at Monaco in 1906.

**HAINAN.**—The Aboriginal Population.—In *Sitz. Anth. Ges.* 1913–1914, pp. 6–8, F. HEGER reports an investigation of the aboriginal population of the island of Hainan: their weapons, tools, clothing, ornaments, and wood-carving.

**NECROLOGY.**—Max van Berchem.—Max van Berchem, who was born in 1863, and died in 1920, was for many years engaged in the collection and study of Arabic inscriptions from Egypt and Syria, which were to be published as the initiatory volume of a *Corpus Inscriptionum Arabicarum* under the patronage of the Académie des Inscriptions et Belles-Lettres. He was also the author of a *Voyage en Syrie*. (*Syria*, II, 1921, p. 80.)

**F. W. Hasluck.**—F. W. Hasluck, who died February 22, 1920, in Switzerland, was appointed to the Cambridge Studentship in the British School at Athens in 1901. From 1906 to 1915 he served the School in the offices of Assistant

<sup>1</sup> The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor DEANE, Editor-in-charge, assisted by Professor SAMUEL E. BASSETT, Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Professor HAROLD N. FOWLER, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor A. L. WHEELER and the Editors, especially Professor BATES.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1921.

For an explanation of the abbreviations, see pp. 108–109.

Director and Librarian. His final illness was probably hastened by his work for the British Legation at Athens during the war. His most important publications were a book on the history of Cyzicus and a series of articles on Italian influences in the Levant. Towards the close of his period of research his attention was absorbed by problems of the mutual influences of Christianity and Islam, and he gained a remarkably intimate knowledge of the sects of Asia Minor. (J. P., *B.S.A.* XXIII, 1918-1919, p. xvi.)

**Morris Jastrow, Jr.**—Morris Jastrow, Jr., eminent authority on Babylonian religion, died suddenly at Jenkintown, near Philadelphia, June 22, 1921. He was born in Warsaw, Poland, August 13, 1861, graduated at the University of Pennsylvania in 1881 and received the degree of Ph.D. from the University of Leipzig in 1884. He was professor of Semitic languages at the University of Pennsylvania, a position which he had held for many years. His more important works are: *The Religion of the Babylonians and Assyrians*, 1898; *The Study of Religion*, 1902; *Die Religion Babyloniens und Assyriens* (3 vols.), 1902-1912; *Aspects of Religious Belief and Practice in Babylonia and Assyria*, 1911; *Hebrew and Babylonian Traditions*, 1914; *The Civilization of Babylonia and Assyria*, 1915; and *The War and the Bagdad Railway*, 1917. He published a large number of articles in the fields of Semitic archaeology and philology, the most recent being a discussion of the newly discovered Assyrian code of laws. (W. N. B.)

**Robert Munro.**—The archaeologist Robert Munro died July 18, 1920, at Elmbank, Scotland, in his 85th year. He was the author of a well-known work on the archaeology of Bosnia and Dalmatia, of numerous books and articles on prehistoric archaeology, and the most complete existing monograph on the lacustrine stations of Europe (1890). He taught at Glasgow and Edinburgh. He was secretary of the Scotch Society of Antiquaries and a member of the Royal Academy of Ireland. (S. R., *R. Arch.* XII, 1920, p. 332.)

**Leon de Vesly.**—Born at Rouen, June 22, 1844, Leon de Vesly died in his native city in November, 1920. After serving in the war of 1870-1871 and traveling for a time, he settled at Rouen in 1878 and began his career as teacher of drawing. He conducted and encouraged excavations and was the author of many articles and monographs, chiefly on prehistoric antiquities. He was conservator of the departmental Museum of Antiquities, and held other similar positions at Rouen. (Georges Duhose, *R. Arch.* XIII, 1921, pp. 139-141, from the *Journal de Rouen*, Nov. 26, 1920.)

**PLEVEN.**—**Diana Germetitha.**—In *Jh. Oest. Arch.* I. XVI, 1913, Beiblatt, cols. 205-208 (fig.), G. KAZAROW publishes the following inscription on an altar found at Plevna, Bulgaria, in 1910: *Deanae* (sic) *Germetithae sacrum M. Julius Niger voto posuit*. The name Germetitha is new and is, perhaps, Thracian. It may have been the name of a local goddess later identified with Diana.

**SHANGHAI.**—**The Honan Relics.**—At Shanghai in the Chien Shou T'ang building there is a collection of inscribed bone fragments bearing archaic Chinese inscriptions of the period of the Shang dynasty. These have hitherto eluded decipherment, but the key has recently been discovered by Mr. Wang Kuo-wei of Hai-hing Chou. This consists in the identification of eight personal names in these tablets with names in a list of ancestors of T'ang the Victorious, the founder of the Shang dynasty, preserved by Ssü-ma Ch'en. This discovery is reported by L. C. HOPKINS, *J.R.A.S.* 1921, pp. 29-45 (pl.).

**THRACIAN ARCHAEOLOGY.**—In *R. Arch.*, fifth series, X, 1919, pp. 133–172 (fig.), GEORGES LEURE continues his series of articles on Thracian archaeology with the publication of nine epitaphs, five of which commemorate Roman soldiers. Three of these died at Oescus. Of those, two (C. Roscius, C. f., Anieusi, Kapito, Troade, and P. Scribonius, P. f., Collina tribu, Epheso, Varus), veterans of the legio V Macedonica, died in the first century A.D., the third (name lost, but son of Maximinus Pannonius) in the third century. The tombstone of a Gallic cavalryman who died at Augustae in the first century A.D., bears a relief of a cavalry soldier, which is clearly affected by reliefs of the “Thracian Horseman.” The article contains remarks concerning the history of the legio V Macedonica, concerning the *alae* (especially the *ala Capitonis*), and some points of topography. *Ibid.* XIII, 1921, pp. 108–126 (4 figs.), GEORGES LEURE continues his publication of unpublished or little known monuments in Thrace. A silver statuette in the museum at Sofia (cf. *Arch. Anz.* 1911, pp. 363 f., figs. 7, 8), representing a child holding a dog, is explained as a spice-box. It is compared with a statuette in the Collection Clerq (*Catalogue, Bronzes*, III, p. 106, No. 164; cf. a third statuette, *Cat. of Bronzes in the British Museum*, No. 5685), which is of Syrian origin. The statuette in Sofia was found in 1909 at Nicolaevo, district of Pleven, together with many other objects, chiefly of gold and silver. The treasure seems to have been hidden at the time of the Gothic invasion. The date is 248 A.D. All these objects are probably of Syrian manufacture, rather than local manufacture under Syrian influence.

## EGYPT

**ALEXANDRIA.**—**The Alexandrian Mint, 308–312 A.D.**—At an unnamed time and place a find is said to have been made of two bushels (!) of *folles*, ranging from Domitius Domitianus to Maximinus Daza. Of these coins a selection is described by PERCY H. WEBB in *Num. Chron.* 1920, pp. 208–215. It comprises from the Alexandrian mint 43 coins of Galerius, 190 of Maximin, and 5 of Galerius, together with about 25 coins of the same rulers from the mints of Antioch, Nicomedia, and Cyzicus. The Alexandrian coins were mostly in fine condition, and their weights are, therefore, of importance and are carefully recorded. Not a single case of identity of dies was observed. In coins of the mint at Nicomedia the letters CMH, usually taken as a sign of value, were found on pieces of decidedly different weights and modules. This tends to upset belief that these coins represented intrinsic values.

**EL-KUR'UH.**—**Tombs of the Ethiopian Kings.**—In *B. Mus. F. A.* XIX, 1921, pp. 21–38 (41 figs.) G. A. REISNER publishes a preliminary report on the excavations of the Harvard University-Museum of Fine Arts Expedition at El-Kur'uh in the Sudan in 1918–1919. The tombs of all the kings of Ethiopia from the establishment of their monarchy to its end (750–250 B.C.) were discovered. In construction they illustrate successive stages of evolution from the tumulus grave of the first king to the three-room stairway pyramid of his remote successors. The chalcedony arrow-heads discovered in the tumulus of the earliest chieftain of this Ethiopian dynasty are of Libyan form, and suggest that the royal family of Ethiopia was of Libyan origin. It probably grew to power through its strategic position on the trade routes between Egypt and

Central Africa. Although the tombs were looted in ancient times, many objects of great beauty and interest were found by the excavators. They indicate that the supposed revival of Egyptian art in the Saite period was not so sudden and unprepared as has been believed; that in fact the tradition of good technique had never wholly perished in Egypt. The possibility of Greek influence in the production of Saite art also seems more remote than before. The objects illustrated in Dr. Reisner's report include arrow-heads, tomb-paintings, necklaces of gold and precious stones, blue faience amulets, stone jars, Canopic heads, and ivory inlays.

**FARAS.**—*Excavations of the Oxford Expedition.*—In *Ann. Arch. Anth.* VIII, 1921, pp. 1-18 (5 pls.) F. LL. GRIFFITHS reports on the excavations of the Oxford Expedition in Nubia, 1910-1913, on the borders of Egypt and the Sudan. At Faras, about twenty-five miles north of the Second Cataract, were discovered village remains and a cemetery of the Protodynastic age. The traces of the village were slight. It may never have had walls of brick or clay. Potsherds with comb impressions, flint flakes and some other objects indicated the site of the settlement. About two hundred meters farther in the desert 116 graves were excavated. These were narrow and shallow pits, oval and approximately rectangular, with no trace of roofing slabs. Most of them had been plundered in ancient times. The skeletons were contracted and lay on the left side with the head to the south. The pottery in the cemetery was all hand-made. The Egyptian wares included large jars of pink clay, mostly undecorated, a few "wavy-handled" jars, and flat-based bowls. The native wares are softer. Some examples were brown throughout, but the most common had a black core and a brownish or reddish surface. Bowls were sometimes colored with haematite mixed with the clay. Some were painted with haematite, burnt red outside and black inside. There were some examples of the "variegated" haematitic ware which is found in Nubia. Few stone vases were found. Some copper chisels and awls, a copper axe-head, and beads and other ornaments were discovered. It appears that such civilized settlements as this in Lower Nubia were of short duration.

**GHÔRAN.**—*A Demotic Papyrus.*—In *C. R. Acad. Insc.* 1920, pp. 223-231, H. SORTAS interprets Demotic Papyrus III of Lille, discovered on the site of Ghôran, southeast of the Fayûm. It is a contract guaranteeing to the wardens of a prison the presence of certain persons at an appointed time. Probably prisoners were released for private service to proprietors who made such engagements. The principal interest of the papyrus lies in the fact that it annexes the five "epagomenic" days to the last month of the year.

**TELL-EL-AMARNA.**—*Transference of the Direction of Excavations.*—In the *Journal of the Manchester Egyptian and Oriental Society*, IX, 1921, p. 19, it is announced that the concession of the site of Tell-el-Amarna has passed from the Deutsche Orientgesellschaft to the Egypt Explorations Society, and that investigations on this site will be conducted by Professor T. E. Peet of the University of Liverpool, assisted by F. G. Newton, architect.

**THEBES.**—*Graffiti from the Valley of the Kings.*—In *C. R. Acad. Insc.* 1920, pp. 107-116, J. BAILLET describes the graffiti in the tombs of the Valley of the Kings near Thebes. He has collected more than 2000 of these. The greater number are inscribed on empty spaces of the walls, or in corners of the pictures; some actually deface the decorations of the tombs. Graffiti have been

found in ten of the forty-five known tombs, probably those which were most accessible and oftenest shown to travellers. The positions of some of these signatures have shown that the *talus* of debris which half closed the tombs is not of modern or mediaeval origin, but existed before the Ptolemaic period. The names represent a great variety of nationalities—Egyptian, Carthaginian, Greek, Roman, Thracian, etc., and show that visitors to the tombs came from all parts of the Mediterranean world, even from Massilia and Spain. Many professions and occupations are mentioned. It is impossible to identify with certainty the signature of any celebrated man. Many visitors recorded not only their names, but expressions of admiration of the tombs, or of some sentiment or belief.

## BABYLONIA AND ASSYRIA

**ASSHUR.—An Assyrian Law Code.**—The German excavations at Asshur, the ancient capital of Assyria, during the years 1903–1914, disclosed an Assyrian law code dating from about 1000 B.C. This has been published by D. SCHROEDER in *Keilschrifttexte aus Assur verschiedenen Inhalts*, Leipzig, 1920. In *J.A.O.S.* XLI, 1921, pp. 1–59, M. JASTROW, JR., discusses and translates the fifty-five sections of the chief tablet and the eighteen sections of the second tablet. The code is nearly a thousand years later than the Code of Hammurabi, but it is similar to it in the general features of its jurisprudence. Its punishments, however, are much more barbarous than those of the older code. Among these we find with nauseating frequency the cutting off of the ear or the nose or both, or boring the ear or mutilating it, or mutilating the entire face, lashes varying in number from twenty to one hundred blows, castration in two instances, public exposure by taking an offender's clothes away, and in one case impalement.

**Religious Texts.**—In *Z. Morgenl. Ges.* LXXIV, 1920, pp. 175–191, E. EBELING gives a number of transcriptions and translations of interesting religious texts recently discovered by the German expedition at Asshur. These include an incantation for appeasing the anger of a stranger, an incantation against hostility, an incantation against disease, a ritual of exorcism against disease, and an exorcism of a ghost.

**LAGASH.—Ancestor-Worship in the Time of Lugaland and Urukagina.**—In *Orientalia*, II, 1921, pp. 32–51, B. DEIMEL publishes twenty-five tablets from the archives of the temple of Bau in Lagash which contain lists of offerings made by Barnamtarra and Shagshag, the consorts of Lugaland and Urukagina, to the ancestors of their dynasties. Sixteen of the tablets are lists of sacrifices presented to the *manes*, seven treat of sacred vessels and garments with which the statues of the ancestors were clothed on feast days, two are labels for tablet holders, from which it appears that tablets of this sort were known as *en-ni-ne*, "ancestors." The contents of these tablets are of great importance for the history of ancestor-worship in Babylonia.

## SYRIA AND PALESTINE

**PROJECTED EXCAVATIONS.**—The High Commissioner of the French Republic in Syria, in accordance with the advice of the Académie des Inscriptions et Belles-Lettres, has commissioned M. Maurice Pézard to conduct excavations at Tell Nebi Mindau, the site of the Hittite Qadesh; M. Camille Enlart to study the mediaeval monuments of Tartus, M. G. Contenau to continue excavations at Sidon, and M. de Lorey to direct excavations at Tyre. (*Syria*, II, 1921, p. 80.)

**ABU-GHOSH.**—**Discovery of an Ancient Tomb.**—In *R. Bibl.* XXX, 1921, pp. 97–102 (2 pls.; 3 figs.), F. M. ABEL describes an old Palestinian tomb discovered at Abu-Ghosh, near the ancient Kirjath-Jearim. It is excavated in the face of a rocky ledge, and consists of a central depression surrounded by a broad bench on which the bodies were laid. The entrance was so skilfully concealed that the tomb had not been opened since the Graeco-Jewish period. A figurine and a large amount of pottery of this period were found in it intact. The tomb itself belongs to a much earlier period, having been violated and robbed of its earlier contents, except for a few fragments, at the time of its use in the Greek period.

**ASKALON.**—**Excavations of the Palestine Exploration Fund.**—Excavation on the site of the ancient Philistine city of Askalon was begun by the Palestine Exploration Fund, under the direction of Dr. Garstang, in August, 1920. Near the surface remains of a Crusaders' church were discovered, and a Byzantine church, presumably of the eighth century, with fragments of Greek and Cufic inscriptions. There was also unearthed the foundation of a temple, or other public building, in the best Roman style, constructed entirely of Greek and Italian marble. Here two fine statues of Fortune and of Victory were discovered. A pool was also uncovered which seems to be identical with the "Well of Peace" mentioned by Antoninus Martyr in the sixth century, and the discovery here of a potsherd representing a man fishing raises the question whether this is not the site of the more ancient fish-pond and sanctuary of Derceto, or Atargatis. A series of exploratory trenches has also been dug, which have yielded specimens of the local ceramics of every period from post-Neolithic up to Roman. These discoveries are described in *Pal. Ex. Fund*, LIII, 1921, pp. 12–16, 73–75 (5 pls.).

**BEIRUT.**—**A New Museum.**—A museum has been organized at Beirut by the French Service des Antiquités et Beaux-Arts de Syrie, under the direction of C. Virolleaud. (*Syria*, II, 1921, p. 80.)

**JERUSALEM.**—**The French School.**—By a recent decision of the Académie des Belles Lettres et Inscriptions, the *École biblique de Saint-Étienne* at Jerusalem will be known henceforth as the *École Française Archéologique de Jerusalem*. Excavations at 'Ain Duk are contemplated. (*Syria*, II, 1921, p. 79.)

**Organization of Archaeological Research.**—In *Ann. Arch. Anth.* VIII, 1921, pp. 61–62, J. GARSTANG gives a brief account of the measures which the British Administration of Palestine has taken to protect antiquities and to encourage archaeological study. A Palestine Museum which is being organized at Jerusalem will exercise the right of selecting objects needed for its collections from the finds made in excavations. The three established schools of archaeology in Jerusalem (British, French, and American) have arranged for collaboration in

instruction and in the use of libraries; and a common building will house the Government Department of Antiquities, the British School, the Library of the American School, and the Museum.

**TIBERIAS.—Excavations.**—In *Syria*, II, 1921, p. 80, it is reported that in excavations at Tiberias under the direction of Naoum Slousch the site of the *Kenashta dehamata*, or synagogue of Rabbi Mait, has been discovered. A number of Jewish tombs have also been found, including that of Isidorus, a member of the Sanhedrim. The inscription on this tomb was in Greek.

## ASIA MINOR

**EPHESUS.—Honorary Decrees.**—In *Jh. Oest. Arch. I.* XVI, 1913, pp. 231–244, J. KEIL discusses a series of honorary decrees from Ephesus, which date from the fourth and third centuries B.C. Most of them were discovered in 1912.

**Excavations of the Austrian Archaeological Institute in 1913.**—In *Jh. Oest. Arch. I.* XVI, 1913, Beiblatt, cols. 89–92 (10 figs.) E. REISCH reports upon the excavations of the Austrian Archaeological Institute at Ephesus in 1912 and 1913. These included the uncovering of an important place for distributing water south of the odeum and further examination of the stadium, the north side of the Roman as well as the Greek market-place, the wall of Lysimachus, the so-called temple of Claudius, the name of which is still uncertain, and the remains of the large building lying under the double church excavated in 1904 and 1907. This proved to be the basilica where the oecumenical council met in the year 431.

**A New Inscription of C. Rutilius Gallicus.**—In *Jh. Oest. Arch. I.* XVII, 1914, pp. 194–199 (fig.) J. KEIL calls attention to a statue base found at Ephesus in 1913 bearing the name of C. Rutilius Gallicus celebrated by Statius. He also gives a brief account of his career.

**A Sarcophagus with Scenes from the Lower World.**—In *Jh. Oest. Arch. I.* XVII, 1914, pp. 133–144 (pl.; 7 figs.) J. KEIL publishes two sarcophagi found by him in a tomb at Ephesus in 1907. The long sides of one, which is badly broken, were decorated with three garlands of fruit separated by two small figures on pedestals. At the corners were winged Victories. The second sarcophagus has on the front and ends scenes from the lower world. The back is plain. Above a socle which is supported by seven putti who hold up garlands of fruit there are nine figures, besides winged Victories with fruit and flowers at the corners. In the centre stand a man and a woman, both portraits. At the right are Hades and Persephone seated and Hermes Psychopompus standing before them. To the left of the pair in the centre is a group consisting of a young woman seated with two others standing on either side of her. These probably represent the Fates. Further to the left there is another female figure who stretches out her right hand to the fruit which the Victory is holding, while with her left she grasps three ears of grain. She may represent one of the initiated. On the end of the sarcophagus at the left, above a boucranon and garlands, which were never finished, are three nude youths in a boat. On the right hand end a rough looking man with a stick in his left hand is coming out of a vaulted passage, while to the left a young woman with her himation



stretched out as if to protect her is darting back. Both sarcophagi date from the second century A.D.

**The Chiliasteis of Ephesus.**—In *Jh. Oest. Arch. I.* XVI, 1913, pp. 245–248, J. KEIL publishes a complete list of the *χιλιαστῆς* of Ephesus so far as known. It includes several new names.

**MAGNESIA ON THE MEANDER.**—A Hellenistic Grave Stele.—In *Jh. Oest. Arch. I.* XVI, 1913, pp. 178–182 (pl.; 2 figs.) J. KEIL publishes a marble grave stele 2.20 m. high and 0.75 m. wide found near Magnesia on the Meander. The upper part is in the form of a *naiskos* in which is the bust of a young woman. On the lower part of the slab is a cutting intended to represent the entrance to the tomb. It dates from the first half of the first century A.D.

**MELAMPAGUS.**—Recent Discoveries.—In 1880 Sir W. M. Ramsay found on Mount Sipylus an inscription marking the boundary between Heracleia and Melampagus. In *Jh. Oest. Arch. I.* XVI, 1913, Beiblatt, cols. 163–168 (4 figs.) J. KEIL describes the remains of Melampagus which are still to be seen. They consist of a finely built polygonal wall, walls of squared stones, a scarped sub-structure for a wall, various house walls, etc. They date from Greek and Hellenistic times.

## GREECE

**ATHENS.**—A Double Relief from the Acropolis.—In *Jh. Oest. Arch. I.* XVII, 1914, pp. 121–132 (pl.; 5 figs.) ADA VON NETOLICZKA discusses a slab of Pentelic marble found in a late part of the wall of the Acropolis in 1910. It has on one side a figure of Athena in high relief, and on the other a winged Athena in low relief.

**The Procne Group on the Acropolis.**—In *Jh. Oest. Arch. I.* XVI, 1913, pp. 121–140 (10 figs.) C. PRASCHNIKER describes a head of Parian marble split across the face so that the right hand side is missing. It had once been built into a wall, as it was covered with mortar when found. It fits the torso of a draped woman beside whom stands a small boy. A bronze fillet or crown was once attached to the head. The group dates from the time of the Parthenon sculptures and represents Procne and Itys, as Michaelis thought long ago. Whether the figures are to be identified with the group on the Acropolis seen by Pausanias (I, 24, 3) is uncertain. They may have been a sketch by Alcamenes.

**The Endowment of the American School.**—The Carnegie Corporation has made a grant of \$100,000 for the endowment of the American School of Classical Studies at Athens, on condition that between January 1, 1920, and July 1, 1925, the School shall raise an additional sum of \$150,000.

**CRETE.**—A Stag-horn Head.—A piece of the shed antler of a stag, about 12 cm. long, cut at one end to fit on the end of a staff and with a quaintly carved face under the projecting natural burr of the severed end, is said to have been brought from Crete, and is probably Minoan in origin. It shows resemblances in style or subject to one of the gold masks from the Cretan shaft graves at Mycenae, to the head of the ivory goddess in Boston, to a terracotta head from Mochlos, and to various Cretan reliefs and frescoes, and it may

be tentatively dated at about 1600 B.C. The bone is almost petrified with age. It is now in the British Museum (E. J. FORSDYKE, *J.H.S.* XL, 1920, pp. 174-179; pl., 3 figs.)

**DELPHI.**—**The Argive Offerings.**—In *R. Ét. Gr.* XXXII, 1918, pp. 41-61 (6 figs.) ÉMILE BOURGUET reports the discovery by F. Courby at Delphi of three stones bearing the last part of an inscription which recorded the dedication of a tithe from spoils taken from the Lacedaemonians. This inscription is from the base of the colossal bronze representation of the Wooden Horse, dedicated by the Argives after the battle of Thyrea (Paus. X, 9, 12). A considerable number of blocks from the several courses which formed the base of this monument have been found, including a slab with a cutting for a hoof of the Horse. The base was 1.58 m. in height, and stood with its longer axis perpendicular to the Sacred Way. It was 6.20 m. long and 2.70 m. wide. The inscription may with probability be restored as follows: [Ἀργεῖοι τὰ πόλλον] ἀπὸ Λακεδαιμόνων δεκάταν. The block with the inscription Ἀργεῖοι found in earlier excavations at Delphi (*Fouilles de Delphes*, III, 1, fig. 24, pp. 56-57) though of the same material as the inscribed blocks found by M. Courby, and of nearly contemporary date, is not from the same monument, since the style of lettering is somewhat different, and the stone differently finished. It belongs to a massive base of which some parts have been identified. The measurements and dowel-holes of these justify the restoration of a structure 7.05 m. long and 3.627 m. wide, which seems to have stood to the east of the Horse. This base probably supported the statues of the Seven against Thebes and the chariot which Pausanias describes as Argive offerings (X, 10, 3). It is possible that the group of seven chieftains and the chariot were originally on separate pedestals, but after the dedication of the Horse were combined on a pedestal which was raised so high as not to be too much overshadowed by the Horse. The use of two different kinds of dowels in the base suggests some sort of adaptation of material from an earlier monument. The battle commemorated by the Horse was that of 414 B.C., and not the famous combat at Thyrea described by Herodotus (I, 82). Perhaps the spoils of this victory in the Peloponnesian War were sufficient to permit not only the dedication of the Horse but the re-installation of earlier monuments indicated above.

**ELIS.**—**The Excavations of 1911-1912.**—In *Jh. Oest. Arch. I.* XVI, 1913, Beiblat, cols. 145-152 (6 figs.) O. WALTER reports upon the excavations of the Austrian Archaeological Institute in Elis in 1911-1912. Walls were found which appear to have belonged to a gymnasium. A long, narrow building with a row of columns in the middle running east and west also came to light, and west of this a great colonnade running north and south. The foundations of a small building about 12 by 16 metres dating from the first half of the fifth century B.C. were also discovered. This may have been a treasury.

**MESSENE.**—**Inscriptions.**—In *Jh. Oest. Arch. I.* XVII, 1914, pp. 1-20 (9 figs.) A. WILHELM discusses two long inscriptions from Messene, one a decree in honor of a certain Aristocles, γραμματεὺς τῶν συνόδων; the other dealing with the eight obol tax.

**THASOS.**—**A Colossal Kriophoros.**—In *C. R. Acad. Insc.* 1920, pp. 218-223 (2 figs.), E. POTTIER describes an unfinished statue of the second half of the sixth century B.C., found at the base of the east wall of the acropolis of Thasos, and recently recovered in excavations by the French School of Athens. The statue

is of island marble, and, including the base, is 3.50 m. in height. Its attitude is in general that of the "Apollon," but the arms held a ram in front of the figure. It is, perhaps, a statue of Apollo Karneios, protector of the flocks. The face is unfinished. A crack in one side of the statue accounts for the fact that it was left uncompleted. In its slender proportions (the height is about seven times that of the head), its study of physical detail, and the decorative treatment of the hair it shows the influence of the Chian school, and proves its relationship to such works as the Apollos of Melos and Tenea and the Caryatides of Delphi.

**ZYGOURIES.**—*Excavations of the American School.*—During April and May 1921 excavations were conducted by the American School of Classical Studies at Athens at Zygouries, a low mound near the village of Hagios Vasilios, about half way between Corinth and Mycenae, where prehistoric remains had previously been discovered. A considerable amount of fresh material for the study of pre-Hellenic Greece was brought to light, including objects dating from the Early, Middle, and Late Helladic Periods. The yield of pottery was extremely gratifying. The number of vases more or less complete exceeds 500, among which Early and Late Helladic fabrics, especially, are richly represented.

Numerous stone foundation walls of buildings provide much new information regarding the architecture of the Early Helladic Period. A group of houses uncovered indicate that, while the plans are irregular and show no uniformity, each house usually possesses a characteristic square chamber, quite different from the long rectangular megaron of Mycenaean times. All the buildings of the Early Helladic Period laid bare are quadrangular, and no curved walls were found. The houses are for the most part small, built close together, and separated from each other by narrow, crooked streets.

Among other important finds of Early Helladic date, and especially noteworthy because they are the first of their kind to be found on the Greek mainland, are a small female figurine and a button seal, both of terra-cotta, and a fine bronze dagger in splendid condition. The handle of the latter is missing, but the four rivets which once fastened it to the tang are still preserved.

The most important objects of the Middle Helladic Period were found in a cist grave, namely, a necklace of beads of crystal and glass paste, a number of coils and rings of bronze wire—presumably used for fastening the hair—two bone pins, and two vases of dull painted ware.

A potter's shop, containing a fairly complete stock in trade, proved the most interesting discovery of the Late Helladic Period. Two rooms connected by a doorway, in which there is a huge stone threshold, were cleared, and were found filled with vases, many of them standing in high stacks, one vessel inside another. These vases, all of the Third Late Helladic style, and all perfectly fresh and unused, include 5 large, deep craters, 3 gigantic and 9 smaller stirrup vases, more than 275 unpainted deep bowls for cooking purposes, about 75 diminutive saucers, 20 small jars, not less than 40 painted cylixes, and ladles, cups, jugs and coarse pots in lesser quantities. The majority were in fragments as a result of the fire which had destroyed the building, but a good many were removed unbroken. Among other objects deserve to be mentioned a slender knife with an ivory handle, a steatite gem, and fragments of painted wall-plaster. All the finds from Zygouries have been transported to Old Corinth. (C. W. BLEGEN.)

## ITALY

**INSCRIPTIONS.**—In *Not. Scav.* XVII, 1920, pp. 98–102, P. STICOTTI reports the discovery of a Greek inscription at Brestovizza and of Latin inscriptions at San Rocco-Castagnaretta and S. Geltrude, both in Reg. X. One of the Latin inscriptions records a vow of the second legion, called *Adiutrix*. On pp. 107–109 Sticotti publishes an inscription and four fragments from Pola and its vicinity, and an inscribed Roman sarcophagus from Sissano.

**AOSTA.**—**A Sepulcretum.**—In *Not. Scav.* XVII, 1920, pp. 97–98, P. BAROCELLI reports the discovery of a Roman *sepulcretum*. The tombs, which were evidently those of poor people, were arranged in no special order. A few small objects were found, some of which had been purposely broken.

**AREZZO.**—**Brick Walls and Terra-cottas.**—In *Not. Scav.* XVII, 1920, pp. 167–215, LUIGI PERNIER gives an account of the unearthing of a portion of the brick city walls of Arretium. These walls, mentioned by Vitruvius, II, 8, 9 and Pliny, *Nat. Hist.* XXXV, 170–173, have received little attention from writers on archaeology, in spite of the fact that some large bricks have come to light, measuring two feet in breadth and two inches in thickness (Roman). Systematic excavations for the purpose of finding the walls were begun in 1916 at Fonte Pozzulo, were interrupted after a short campaign, but were renewed in 1918 and continued until 1920. Since the results at Fonte Pozzulo were negative, the work was transferred to Catona, where an area of about 400 square metres was explored, with the result of discovering remains of the walls which in places rise to 1.30 m. and are perfectly preserved to a height of .60 m. The wall is shown by the finds to be earlier than the period of the Arretine vases, and it may, perhaps, date from that of the Etrusco-Campanian vases in the early third century B.C. (Vitruvius refers to the walls as *vetusti*). They differ from other brick walls, such as those of Athens and Sparta, in not resting on a stone foundation, and in being made of bricks which are not sun-dried but slightly burned, so as to give their surface a reddish color. The dimensions of the bricks are  $1\frac{1}{2}$  feet by 1 by  $\frac{1}{2}$  (Roman). In the course of the excavations numerous objects were found, including architectural members in stone, mosaics, vases and bronzes, and terra-cotta ornaments, both stamped and modelled by hand. The most interesting finds were antefixes and acroteria, and terra-cotta figures in the round or in high relief. The figures fall into four groups, distinguished from one another by the color and quality of the terra-cotta and by their firing. Group I is marked by a fine, compact material of a greenish-gray color, like that of the Arretine vases before they were baked, with small brown grains scattered through it. It includes the head of a youth about half life size (height .14 m.), which, after being modelled by hand, was retouched in several places with a wooden instrument, to improve the finish. There are traces of color only on the hair and on a fillet which confines it, and these are respectively a dark blue tending to brown and a light green. The head is of the Scopasian type with Hellenistic exaggeration of details (Fig. 1). It represents a beardless youth with a considerable growth of hair on the cheeks, with low forehead, deep-set eyes in which the pupils are not indicated, eyebrows prominent and strongly arched, the nasal bone strongly indicated, and the mouth partly open. It may represent a youthful Hercules or, perhaps, a sovereign, since it is similar to portraits which occur on coins of the third pre-

Christian century. The head itself is assigned to the middle of the second century B.C.

Another representative of this group is a fine head of a woman in a Phrygian cap (Fig. 2). The proportions are the same as those of the head just described



FIGURE 1.—TERRA-COTTA HEAD: AREZZO.

and it may be the work of the same artist. The flesh was painted white and some slight traces of the color remain. The head is thrown back on the left shoulder and the face uplifted, as if to implore aid. It may represent a Niobid or a dying Amazon. A part of the back of both these heads is unfinished, indicating that they were to be fastened to a background, perhaps a pediment, in such a way as to offer a three-quarters view.



FIGURE 2.—TERRA-COTTA HEAD: AREZZO.

Group II is distinguished by very fine terra-cotta of a reddish-yellow hue. The surface is polished and has taken on a bright patina, and the baking is perfect and uniform. To this group belongs the head of a youth in a Phrygian cap ornamented with ribbons (Fig. 3). The head is nearly two-thirds life size and is finished on all sides. The face, which is perfectly preserved, although somewhat feminine in its features is that of a young man. The pupils of the eyes are indicated and there are traces of red on the face and hair. In finish this head is comparable with the best work of the Faliscan artists of the early third century before our era. It is an Apollo type, but with Etruscan characteristics, and may, perhaps, represent Paris.

Another head belonging to this group is that of a woman in a Corinthian helmet. This also is finished on all sides and it has traces of red on the hair and on the cheek-pieces of the helmet. The other two groups, to be distinguished from I and II by the quality of their material, are represented for the most part only by fragments.

**An Old Well.**—In *Not. Scav.* XVII, 1920, pp. 215–217, ALESSANDRO DEL VITA reports the discovery, in connection with the excavation of the brick city wall, of an old well at Catona, at the bottom of which were many fragments of pottery designed to form a rough filter. Although of no artistic value, the fragments throw some light on the history of local ceramics.

**CORCHIANO.**—**Two Faliscan Tombs.**—In *Not. Scav.* XVII, 1920, pp. 20–30, G. BENDINELLI gives an account of the discovery of two Faliscan chambered tombs at a place called "Lista," about two kilometres from Corchiano, during excavations carried on between January 24 and March 18, 1916. In one of the tombs, which were in a ruined condition, there was found a large number of vases and fragments belonging to three different epochs, the archaic, the Faliscan, and the Etrusco-Campanian. Among the last named was a red-figured crater, .325 m. in height and .350 m. in diameter, having on one side representations of the resurrection of Adonis and of the Leda myth, separated by



FIGURE 3.—TERRA-COTTA HEAD: AREZZO.

a series of volutes. On the opposite side a Nike in a chiton is facing a nude youth with a cymbal in his hand. He is engaged in conversation with a woman, before whom stands a tree. The execution is fine and the designs original, the Adonis scene appearing only on a mirror (Gerhard, *Etr. Sp.* V, pl. 25). The style is that of the Greek and Italic vases of the fourth century before our era. There are no traces of applied color, but there are some Italic features, such as the division into two fields by means of volutes. A second tomb, found near the first one, contained 11 entire or fragmentary archaic Etruscan vases, and 107 Faliscan, one of the latter bearing the inscription *mi Alsi Tismi*, a new name. Thus the tombs, which indicate the presence of a necropolis in the vicinity, show indications of burials at two separate periods, the seventh-sixth centuries and the fourth century B.C. The finds belonging to each of these periods include Greek importations and an extraordinary number of small vases of a ritual character.

**FERENTUM.**—**Ornamental Terra-cottas.**—In *Not. Scav.* XVII, 1920, pp. 117–120, G. BENDINELLI records the discovery of two ornamental terra-

cotta tiles from the territory of Ferentum. The first represents a Doric entablature with a cyma and a projecting cornice, both of which retain traces of color. The frieze is divided regularly into triglyphs and metopes; the former are in low relief, while on the latter in high relief are masks of satyrs with bald heads, except for tufts of hair near the ears. The temples are encircled by garlands, which were painted white. The masks themselves, open mouths of which served as spouts for rain water, were red. The triglyphs and the background of the metopes were also in white. The dimensions are .66 m. by .505 by .25. The second tile is also an entablature with a plain frieze, in which there is a hole for the discharge of rain water, made at a later time. Its dimensions are .64 m. by .51 by .22. The back of the tiles is of an unusual form.

**GREVE.—An Inscription.**—In *Not. Scav.* XVII, 1920, p. 110, T. CAMPANILE publishes with some slight corrections an inscription found near Greve in the province of Florence and already reported in *C.I.L.* XI, 1613.

**LEONTINI.—A Unique Coin.**—A supposedly unique gold coin of Leontini, weighing seven-tenths of a gram, is described and pictured by its possessor, SILVIO SBOTO, in *R. Ital. Num.* XXXIV, pp. 65-66. Obv., a naked woman riding a horse at foot-pace to right, holding reins in both hands; Rev., LEONTINON (last five letters r. to l.) in quasi-circular legend; open-mouthed head of lion to r., around which four grains of barley or wheat. The probable date is 412-404 B.C.

**MONFALCONE.—Roman Tombs.**—In *Not. Scav.* XVII, 1920, pp. 99-100, P. STICOTTI reports the discovery, in 1914, of a dozen Roman tombs. Some small objects were found and two fragmentary inscriptions relating to the *jons Beleni*, which is, perhaps, to be identified with the warm spring at Monfalcone, now known as "i Bagni."

**OSTIA.—Excavations.**—In *Not. Scav.* XVII, 1920, pp. 41-66, G. MORETTI reports discoveries in the group of ruins between the *horrea* and the *decumanus*. At one time these ruins belonged to a series of rectangular and nearly symmetrical shops in two rows, one of which fronted on the *decumanus*, where the door-sills are preserved, while the other was behind them. In the course of time some slight changes were made, as appears from the character of the walls; finally, at a late period, the central part of the inner row was completely altered by the construction of a large apse in the southern wall and before it a hall in the form of a nave in three divisions. The pavement has a handsome geometric design in colored marbles. In the course of the exploration of this structure twelve inscriptions were found. Other finds were an *oscillum* in giallo antico, somewhat damaged, having on one side a Triton and a Nereid and on the other a male *genius*, facing some object which cannot be made out; a small marble statuette of poor workmanship; a life-size portrait bust of a Roman in a style resembling that of the seated old man by Zeno, son of Attinas (Helbig, *Führer*, II, No. 1315); and sundry fragments, including part of a Christian relief. The most interesting piece of statuary was a colossal monolithic group in Parian marble, representing Commodus and Crispina as Mars and Venus. This group, which was intended for a niche, as appears from the finish of the back, was originally composed after the type of the Borghese Mars in the Louvre and the Venus of Melos. The workmanship of the bodies is good, but the female head was taken from another statue, while the male head has been worked over (it was formerly bearded). The original group was either an ideal one, repre-

senting Mars and Venus, or more probably one of Marcus Aurelius and Faustina. The nature of the finds is somewhat surprising, since the building with the apse was probably a Christian church. *Ibid.* XVII, 1920, pp. 156-166, R. PARIBENI describes the excavation of a block of buildings west of the temple of Vulcan, and of the quarter north of the *porta Romana*. In the first was found a temple, probably an Augusteum, resting on the ruins of two earlier temples; also three houses, interesting in their plan and architectural details, but unfortunately in a poor state of preservation. The excavations near the *porta Romana* threw additional light on the question of the walls and gates. The wall to the north of the gate is in perfect alignment with that to the south and of the same construction. The walls towards the sea are much stronger than those towards the land. The gate was flanked by two quadrangular towers. An interesting inscription records the dedication, in 199 A.D. of an altar to the nymphs by a certain Amnoin, who was *liberatus numine earum gravi infirmitate*. A relief on the altar, representing a dog running to the right and behind it a bearded man who has been thrown down and is raising his arms in supplication indicates that the *gravis infirmitas* was hydrophobia, on which some interesting notes are given. Other inscriptions and fragments are published, including one from the piazzale delle Corporazioni, restored as (*naviculariorum Ale)xandrin(orum)*.

**POGGIO-CALVELLO.**—*Miscellaneous Discoveries.*—In *Not. Scav.* XVII, 1920, pp. 112-117, G. BENDINELLI relates the discovery of a chambered tomb at Poggio-Calvello near Tuscania, which had been rifled of its contents; also of the remains of a building of the imperial period, forming part of a bath, near the church of S. Maria Maggiore at Tuscania. These are the only remains of that period at Tuscania. One inscription was found.

**PORTO BELTRAME.**—*Three Epitaphs.*—In *C. R. Acad. Insc.* 1920, pp. 299-300, R. CAGNAT reports the discovery on the estate of Signor Cardini near Porto Beltrame of three funerary inscriptions. One is remarkable because it commemorates the curious fact that the death of its subject fell on his birthday and at the same hour of the day with his birth.

**ROME.**—*A Bronze Portrait Head.*—In *Ausonia*, IX, 1919, pp. 123-138 (pl.; 5 figs.) a commission appointed by a Royal Tribunal at Rome, and consisting of R. LANCIANI, F. HERMANIN, and R. PARIBENI, reports on the authenticity of a bronze portrait head of an elderly woman, found at Chiavenna in 1879. Considering that the work shows many details which, though unusual, have analogies in ancient art; that a modern forger who had acquired enough archaeological knowledge to make the head would probably have produced work of better quality; and that the price at which the head was originally sold was quite low, the commission unanimously declares the head an ancient work. It should be assigned to a date in the second century A.D., probably to the Antonine period.

**Columbaria.**—In the angle formed by the Via Casilina (ancient Labicana) and the vicolo dei Carbonari, about three kilometres to the left of the former road as one goes from Rome, an important series of columbaria has been found, some of which have been published in *Not. Scav.* for 1912, 1914, 1915, 1917, and 1918. In this great necropolis of the first and second centuries of the Empire four more columbaria have recently been unearthed, near those previously discovered and connected with them. The walls show traces of



polychrome decoration, in which blue predominates, and under the niches are painted shield-shaped places for the names of the owners or occupants. Only two of these contained names, both of which were graffiti, *Successo* and *C. Ann(ius) vixit annis xii.* The other names had been inscribed on marble slabs attached to the wall, and these had either been carried off or were found in the debris which filled the columbaria. Of the latter forty are published, along with nine fragments forming part of a list of proprietors of *ollae*. The names are those of slaves or freedmen belonging to the end of the first or the beginning of the second century of the Empire, including Apollonius, slave of Maecenas and afterwards of a Nero, probably the eldest son of Germanicus and Agrippina. (G. MANCINI, *Not. Scav.* XVII, 1920, pp. 31-41.)

**A Hypogaeum.**—In *Not. Scav.* XVII, 1920, pp. 123-141, G. BENDINELLI records the discovery of a *hypogaeum* with paintings near the Viale Manzoni, between the Via di Porta Maggiore and the Via di S. Croce in Gerusalemme. It has a mosaic pavement which is badly damaged, although the central part, with an inscription to an Aurelius, is preserved. The paintings are of different periods, extending from the second half of the second century of the Empire to the first half of the third. They include what is possibly the earliest known representation of the twelve apostles, several pictures of the good shepherd, a seated reader and a flock of sheep, perhaps representing faithful hearers, and Odysseus as a beggar.

**A Jewish Catacomb.**—In *Not. Scav.* XVII, 1920, pp. 143-155, R. PARIBENI records the excavation of a Jewish catacomb on the Via Nomentana in the villa Torlonia. It was adorned with paintings and yielded two Latin and forty-eight Greek inscriptions of the second and third centuries. The villa Torlonia contains a large marble sarcophagus, on which is sculptured the seven-branched candlestick, but it is not known whether it was found in the villa or brought from Porto.

**Miscellaneous Discoveries.**—In *Not. Scav.* XVII, 1920, pp. 218-233, G. MANCINI reports various discoveries. At Capo di Bove on the Via Appia antica an inscription. At Tormorancia on the Via Ardeatina a sarcophagus of Greek marble in a perfect state of preservation except for the loss of the cover. It is sculptured in the style of the end of the second century with a representation of the myth of Endymion and Selene. Several inscriptions, some of which were found in the same locality as the sarcophagus, others on the Via Labicana near Torpignattara, on the Via Nomentana, and in the former villa Patrizi (one of these mentions the *vicus Lori*, = *Lorium*), and on the Via Ostiensis. On the property of the società Colla e Concini di Milano, two kilometres from the Via Praenestina, there was found the headless statue of a fisherman (1.44 m. by .47 m.), a copy of a Hellenistic original of the third century, apparently made in the second century of our era; also a marble statue of a satyr, belonging to the best imperial period, which had served as a fountain ornament; and a sepulchral gallery containing Christian inscriptions.

**The Thermae Suranae.**—In *Not. Scav.* XVII, 1920, pp. 141-142, R. PARIBENI reports the discovery, during a restoration of the church of S. Sabina, of the inscription of the *Thermae Suranae*, which was found on the door-post of the convent near the church. The inscription is on a marble slab measuring 2.45 m. by .48, which is about half of the original length. The name of the emperor is restored as Gordianus III. The baths, perhaps, occupied the site

of the *domus Surae* (Mart. VI, 64), which seems to have been approximately that of the present "trattoria del Castello dei Cesari."

**SARDINIA.—Bronzes from Terranova Pausania.**—In *Not. Scav.* XVII, 1920, pp. 91–96, A. TARAMELLI publishes a collection of bronze utensils, discovered some years ago at Terranova Pausania and at present in the museum at Cagliari. While none of them is inscribed, it is evident from their design that they belong to a good Roman period. They are believed to be of local manufacture, intended for the kitchen or table use of some well-to-do citizen of Olbi or of the *ager Olbiensis*. They include a candelabrum, several small vases, a heater for hot water, apparently two frying-pans, and a large number of detached handles, some of which are curiously ornamented.

**SELINUNTO.—The Temenos of Demeter.**—In *Not. Scav.* XVII, 1920, pp. 67–91, E. GÀBRICI gives an account of explorations in the temenos of Demeter Malophoros at Gaggera, of which no official record has been published since 1898. Three brief campaigns, in 1902, 1903 and 1905, resulted in clearing the north angle of the temenos and uncovering a smaller temenos to the north of the larger one. In 1915 the excavations were resumed with the purpose of clearing the western end of the larger temenos and the space between the two sanctuaries. They resulted in the discovery of a large number of votive objects, belonging to a period extending from the latter part of the seventh century to the end of the fifth before our era, the earliest being found within the western angle of the larger temenos. The votive objects include an interesting series of figurines and masks. The female figures, which are by far the more numerous, represent the goddess with various attributes, the dove, pomegranate or garland, and in later times a torch or little pig. Sometimes she carries in her arms the infant Kora, or perhaps Eros. These figurines fall chronologically into four groups, in the first of which the earliest specimens are of Ionic-Asiatic manufacture, sometimes showing Egyptian influence, while the second shows the traditional female type of the sixth century, represented by the maidens of the Acropolis. A complete classification and publication of the discoveries is in preparation by the Superintendent of Palermo.

**SICILY.—Coin-Portraits of Sicilian Tyrants.**—The total loss by accidental or studied destruction of statues of the rulers of Sicilian cities in the period of the tyrannies lends especial importance to the study of their portraits on coins. The entire series of such likenesses is passed in review by SALVATORE MIRONE in *R. Ital. Num.* XXXIV, pp. 5–30 (figs.).

**SUTRI.—A Bronze Bowl.**—In *Not. Scav.* XVII, 1920, pp. 121–122, G. BENDINELLI describes a barbaric bronze bowl found at Sutri, in the district known as "Condotti."

**TRIESTE.—The Arco di Riccardo, and Discoveries.**—In *Not. Scav.* XVII, 1920, pp. 102–107, P. SICCOTTI describes the isolating of the Roman arch called di Riccardo, the discovery of a bilateral relief of poor workmanship, and the finding of a cinerary urn.

**UMBRIA.—Miscellaneous Discoveries.**—In the district called Montepiglio, near the Pelasgic walls of Aemilia, G. MANCINI (*Not. Scav.* XVII, 1920, pp. 15–20) records the discovery of fragments of Roman pottery of various kinds, which, taken in connection with an excellent quality of clay, suggest the presence there in antiquity of a manufactory of pottery. Excavations revealed three parallel walls made of large rectangular blocks of tufa, running

northeast and southwest and bounded on the north by another wall. Several brickstamps were found, all of which were previously known. At **Montepelato**, near the road leading from Aemilia to Giove, a well was found covered with a circular slab of stone with a hole in the middle. This hole was stopped up by a marble bust, the head belonging to which was found near by, a portrait of the time of the Antonines. Near the well there were also found the plinth and five fragments of a statue of the youthful Bacchus leaning against a tree-trunk; also two large stelae of trapezoidal form, 1.15 m. by .70 by .19, each of which had on one side a large and deep indentation of the same trapezoidal form. Similar stones, which have been found here and there near Aemilia, always occur in pairs, at a distance from each other varying from a metre to 2.20 m. Their purpose is uncertain, but they may have had some funerary use. Near the church of S. Agostino, which has been made the depository of the local antiquities, there is an architectural fragment, found in the Via Cavour at Aemilia, with the inscription *Sex. Avie(nus)*, which also occurs in *C.I.L.* XI, 4383 from the same locality.

**VENEZIA GIULIA.**—Excavations.—In *Not. Scav.* XVII, 1920, pp. 1-14, G. CALZA describes work in newly acquired Italian territory, undertaken with the purpose of continuing the unfinished excavations of the Austrians, arranging the collections in the museums, and isolating and protecting the Roman monuments at important centres. At **Pola** the buildings obstructing the temple of Rome and Augustus have been cleared away. Excavations were made to determine the ancient level of the street, to define the line of the buildings which closed the forum in the direction of the sea, and to ascertain the exact proportions of the cella. The arch of Sergius, commonly known as the *Porta Aurata* or *Porta Rata*, which formed the inner decoration of the gate leading to the Quarnero (*sinus Flanaticus*) was cleared of earth down to its foundations. Nothing of value or of topographical importance was found except an inscription mentioning the *Velina tribus*, which also occurs in three previously found inscriptions of Pola. At **Aquileia** the mosaic pavement of a second basilica was unearthed, lying to the north of, and parallel with, that of the Bishop Theodorus. The dimensions of the pavement (37.40 m. by 17.04 by 17.20) are nearly identical with those of the other basilica, but it was in part destroyed by the foundations of the Campanile Poponiano. The purpose for which the newly found basilica was used has not yet been determined. The pavement is a fine one and contains three fragmentary inscriptions. At **Grado** a hall was found containing a fine Byzantine mosaic. It consists of circles and squares containing various designs, a cross, the swastika, two birds, etc. A fragmentary inscription records the payment of vows. Above this is a second mosaic, consisting of a large circle in which are inscribed nine smaller ones. Inscriptions in five of these small circles mention the payment of vows by three *notarii*, a *lector*, and a *diaconus*. In another we are told that the hall was built by Elia, patriarch from 571 to 586.

## FRANCE

**BRILLE-BOEUF (CÔTE-D'OR).**—A Gallo-Roman Iron Furnace.—In *R. Arch.*, fifth series, XIII, 1921, pp. 127-131 (fig.), HENRY COROT describes the remains of a Gallo-Roman furnace (*haut-fourneau*) found at a place called

Brille-Boeuf, between Verdonnay, Planay, and Lavoisy, in the Côte-d'Or. In the same region are many other traces of Gallo-Roman iron-working.

**ISTURITZ.—Engraved Signs.**—In *R. Arch.*, fifth series, XIII, 1921,\* pp. 33-35 (3 figs.) E. PASSEMAR publishes three fragmentary horn objects from the cave of Isturitz. On one of them is, apparently, a relief representing a twig with buds. The incised lines on the other objects may be stylizations or degenerations of similar representations. They are probably not in any sense alphabetic, but had some magic meaning.

**PARIS.—An Aryballus in the Louvre.**—In *R. Arch.*, fifth series, XIII, 1921, pp. 7-17 (fig.), K. FRIS JOHANSEN publishes and discusses an aryballus (height 0.062 m.) acquired by the Louvre. It is of the class called Proto-Corinthian, which the writer, following Loeschke, prefers to call Sicyonian. The decoration consists of rays at the bottom, then a narrow band containing a swan and two dogs pursuing a hare, then a wide band containing battle scenes, a lotus-palmette pattern on the shoulder, around the mouth a circle of pistils with round heads and around this a circle of curved crockets. The flat handle is decorated with a pattern of squares and triangles. Shining varnish and three dull colors (dark red, light brown, yellow) are used. Seven related aryballi are cited, the most familiar of which is the "Macmillan" vase (*J. H. S.* 1890, p. 167, pls. I, II). These vases are usually assigned to the sixth century B.C., but two of them (Taranto, *Jb. Arch. I.* 1906, p. 118, 5; Syracuse, *Mon. Antichi*, XVII, p. 157, fig. 116) were found in association with subgeometric ware. They must, therefore, be assigned to the middle of the seventh century B.C. In a note added to this article (pp. 17-20) E. POTTIER points out that the conclusion just stated is not inevitable, and maintains that the later date for these vases is more probable than the earlier.

**A Lecythus from Kertch.**—A fine lecythus with figures in relief, discovered at Kertch in the Crimea, has been acquired by the Louvre. In shape and in technique it is a pendant to the lecythus signed by Xenophantus, also in the Louvre (Rayet and Collignon, *Céramique grecque*, pp. 264-265), and E. POTTIER, who publishes the new accession in *R. Ét. Gr.* XXXII, 1919, pp. 406-414 (pl.; 2 figs.) attributes this vase to the same potter. The figures, from left to right, are Athena (seated), Dionysus (standing), Demeter (seated), Persephone (standing), Triptolemus, who is represented in the upper part of the field of composition, seated in his winged chariot, and a seated youth of somewhat effeminate form. Since this figure cannot be Heracles, who is sometimes associated with the Eleusinian deities; and since he seems to be too much at ease among the gods to be Eubouleus, the swineherd of Eleusis, he is probably to be identified as Apollo. This composition, as well as the Eleusinian representations on the hydria from Cumae (Daremberg and Saglio, *Dictionnaire des antiquités*, s.v. *Eleusinia*, fig. 2639) and on the pelice from Kertch (*ibid.* fig. 2630), is probably derived from paintings or sculptures at Eleusis.

**An Obol of Asclepius in Acarnania.**—In *R. Ét. Gr.* XXXII, 1919, pp. 10-15 (fig.) E. BABELON describes an obol of Asclepius in Acarnania, belonging to the collection of the late Dr. Pozzi, a distinguished surgeon. The coin shows a head of Asclepius on the obverse and a cupping-glass and scalpel on the reverse, and is to be dated in the fourth century. There are some other indications of a cult of Asclepius in Acarnania. M. Babelon also notes other representations of cupping-glasses on ancient monuments.

**Two Ophite Intaglios.**—In *C. R. Acad. Insc.* 1920, pp. 147–156 (2 figs.) ADRIEN BLANCHET publishes two intaglios with symbols of the Gnostic sect of serpent-worshippers known as the Ophitae. On one side of each is represented a daemon with a human body, an ass's head, and legs which take the form of serpents. He holds a tablet on which is inscribed  $\text{IA}\Omega$ , the name of a daemon frequently represented on Gnostic gems. The Gnostic books name the Egyptian god Seth as one of the Rulers of Heaven, and describe him as having the head of an ass. The recognition of this daemon of the Ophitae throws light on the interpretation of the celebrated graffito of the Palatine, representing the crucifixion of a man with an ass's head. It is quite possible that this drawing, which has been generally supposed to be a caricature by an enemy of Christianity, is really the serious production of a cult in which Gnostic beliefs were superposed on Judaeo-Christian traditions.

**The Pozzi Collection.**—In *R. Arch.*, fifth series, X, 1919, pp. 230–234 (15 figs.) S. R(EINACH) gives (with brief notes) line drawings of some of the chief sculptures of the collection of the late Dr. Pozzi, which was sold, June 25–27, 1919.

**A Statuette from Clazomenae.**—A fragment of an archaic statuette of a seated female figure, found at Clazomenae, has recently been given to the Museum of the Louvre, and is discussed by ÉTIENNE MICHON in *R. Ét. Gr.* XXXII, pp. 393–397 (2 figs.). It comprises the head and bust of the figure, lacking the left arm. The position of the figure is rigid. The texture of the chiton is indicated by incised lines running obliquely from the arms to the breasts, and below the breasts by vertical lines. The features are much defaced. The hair falls in heavy masses on either side, and is bound by a fillet above the forehead. The fragment seems somewhat earlier in style than the Aphrodite of Clazomenae in the Louvre (*B.C.H.* XXXII, 1908, p. 265), which Collignon dates about the middle of the sixth century. The material is limestone.

**A Vase-fragment in the Style of Hieron.**—In *R. Ét. Gr.* XXXII, 1919, pp. 403–405 (fig.) M. MORIN-JEAN describes a red-figured fragment in his father's collection of Greek vases. It shows the head of a bearded man, tilted backward in the grasp of a youth behind him, while at the left appears a hand holding an oenochoe, apparently with the intention of pouring from it into the man's mouth. Gestures, poses, drawing of chin, mouth, hair, eyes, fingers, associate this fragment with the Lysis-Hieron group. It is probably to be attributed to Hieron or at least to his school.

**SAINT-JEAN-DE-GARGUIER.**—**Antiquities.**—In *R. Ét. Anc.* XXIII, 1921, pp. 120–123, E. DUPRAT reports the discovery of miscellaneous antiquities at the château of Saint-Jean-de-Garguier: (1) a fragment of a funerary inscription of Roman date, in local limestone; (2) a Gallo-Roman relief, representing a lion, also of local stone; (3) coins ranging in date from 138 to 337 A.D. C. JULLIAN adds a conjecture regarding the name Garguier, which he thinks may have a connection, either derivative or cognate, with Gargara in Asia Minor. Garguier was in ancient times the most important centre of native population in the region of Marseilles.

**SAVIGNY.**—**An Inscription.**—In *R. Ét. Anc.* XXIII, 1921, p. 110, C. JULLIAN republishes an inscription from Savigny (*C.I.L.* XIII, 1663). A recent copy vindicates the authenticity of this epitaph, which was suspected by the editors of the *Corpus*.

## GERMANY

**BERLIN.—A Greek Bronze.**—In *Ber. Kunsts.* XLII, 1920–1921, pp. 6–12 (6 figs.) K. A. NEUGEBAUER reports that the Antiquarium in Berlin has acquired by gift a Greek bronze statuette of fine quality from the Lessing collection in Berlin. The modern head has been removed. The figure, which in its present condition is 0.213 m. in height, is that of a god, probably Zeus or Poseidon. The motive—a god standing with the left arm raised and supported by a spear or sceptre, is derived from the Argive art of the first half of the fifth century B.C.; but the posture shows the influence of Polyclitus, while the proportions, somewhat more slender than those of Polyclitus, suggest that the date of the work is the early part of the fourth century.

**A Graeco-Egyptian Relief.**—In *Ber. Kunsts.* XLII, 1920–1921, pp. 15–22 (3 figs.) H. SCHÄFER publishes a Graeco-Egyptian relief recently added to the Berlin collection. It is of limestone, and shows a man and his wife walking to the right, accompanied by a cow and a steer, represented on a smaller scale. The man carries a calf, the woman various articles of food suspended on a pole which she supports as a yoke. The woman's dress has the form usually associated with Isis. In spite of a general adherence to traditional forms, there are many details of modelling in which the relief betrays Greek influence. The male figure is an almost exact replica of one in a relief in the Pelizaeus Museum at Hildesheim.

**The Jacoby Collection of Oriental Art.**—In *Ber. Kunsts.* XLII, 1920–1921, pp. 29–42 (11 figs.) OTTO KÜMMEL describes the magnificent collection of some two thousand objects of oriental art recently given by Gustav Jacoby to the Abteilung für ostasiatische Kunst of the Berlin museums. It includes Chinese and Japanese paintings, Japanese lacquers, sword-guards and other metal objects, and pottery.

**New Fragments of Greek Music.**—In *R. Arch.*, fifth series, X, 1919, pp. 11–27, THÉODORE REINACH publishes, with notes and translation, the text of the verses, and transfers to modern musical notation the ancient musical signs, written on the *verso* of a papyrus in Berlin (*Berliner Griechische Urkunden*, II, 696; pap. 6870). In the previous publication by Schubert (*Sitzb. Berl. Akad.* 1918, pp. 763 ff.) no attempt was made to interpret the musical signs. The music is very simple. Several points are uncertain. The papyrus dates from the second century A.D.

**MUNICH.—The Terra-cottas of the Loeb Collection.**—The interesting terra-cottas of the collection of James Loeb have been published in two sumptuous volumes. The introduction is by Mr. Loeb, the catalogue itself by Johannes Sieveking. The collection contains Greek terra-cottas of all classes from the primitive idols of the fifth century to late Alexandrian caricatures, as well as Italian masks, faces, and reliefs of various dates extending well into the period of the Roman Empire. A particularly fine piece is a portrait head of Cicero. The terra-cottas were found in regions as far apart as southern Russia, Egypt, and Italy. Many of them are from Greece and Asia Minor. [*Die Terrakotten der Sammlung Loeb, herausgegeben von Johannes Sieveking mit einer Einleitung von James Loeb.* 2 vols. xvi, 42 pp. (64 pls.; 8 figs.); ii, 70 pp. (64 pls.; 19 figs.). Munich, 1916, A. Buchholz.]

## AUSTRIA AND HUNGARY

**EXCAVATIONS OF THE AUSTRIAN ARCHAEOLOGICAL INSTITUTE IN 1912 AND 1913.**—In *Jh. Oest. Arch.*, I. XVI, 1913, Beiblatt, cols. 93-144 (10 figs.) E. REISCH reports upon the excavations carried on by the Austrian Archaeological Institute in 1912 and 1913 in various parts of the Austrian Empire. Work was done at Teurnia, Aguntum, Virunum, Iuvenna, Colatio, Pettau, Flavia Solva, Emona, Aquileia, Pola, Obrovazzo, Nona, and Salona. The excavations at Burnum near Zara and at Aequum near Salona are described in greater detail. *Ibid.* XVII, 1914, Beiblatt, cols. 5-86 (65 figs.) R. EGGER gives a full account of the discoveries at Aguntum, Teurnia and Virunum. They consist of house and town walls, Latin inscriptions, pottery and minor antiquities of various kinds. *Ibid.* cols. 87-154 M. ABRAMIĆ describes the fragments of rude sculpture, inscriptions, brick stamps, etc. from Pettau, and gives a plan of the excavations. *Ibid.* cols. 161-184 (14 figs.) A. GNIRS tells of the excavations at Pola.

**ABAUJ SZEMERE.**—A Prehistoric Girdle-Ornament.—In *Sitz. Anth. Ges.* 1913-14, pp. 49-50 (fig.) Baron F. NOPCSA reports the discovery of a number of prehistoric bronze objects at Abauj Szemere in Northern Hungary. The most interesting is an elaborate girdle ornament. A piece of rectangular shape has the form of a sort of lattice enclosing and supporting disks, and to one of the long sides is attached an elaborate series of chains and pendants.

**AU.**—The Excavation of the Roman Cemetery.—In *Jh. Oest. Arch.* I. XVII, 1914, Beiblatt, cols. 203-256 (50 figs.) A. SCHÖBER describes the contents of certain graves in the Roman cemetery at Au in the Leitha mountains. There were both cremation and inhumation burials, and in or near the graves there were found many vases, small bronzes, Latin inscriptions, grave reliefs, etc.

**ENNS.**—Prehistoric Objects.—In *Mitt. Anth. Ges.* XLVI, 1916, pp. 1-36 (3 pls.; 3 figs.) the prehistoric objects found at Enns in Upper Austria are classified and described by Adolf Mahr. The situation of the town near the confluence of the Enns and the Danube gave the place a commercial importance in the prehistoric period. No certain remains of the Palaeolithic period were found here, but many axes, arrow-heads, and other objects of Neolithic date have been discovered, and numerous bronze implements, weapons, and ornaments, with some pottery of the earlier and later periods of the Bronze Age. Some of the earlier pottery is of a type which comes from the region of Lower Austria and Western Hungary: gray-black or yellow-brown clay, with thin walls, shaped with some elegance. Remains of the Hallstatt and La Tène periods are comparatively scanty.

**GARS.**—Prehistoric Fortifications.—In *Sitz. Anth. Ges.* 1913-1914, pp. 3-4 (2 figs.) R. MUCH describes briefly the remains of a prehistoric fortification near the Schimmelsprung in the vicinity of Gars. The fortification has the shape of a horseshoe. He gives a sketch of another early fortification on the Taberberg between Thunau and Rosenberg, and points out that the word Taber, which has come into the Magyar and other Eastern European languages from the Turkish, and means fortification or fortified camp, often occurs in the names of places where such prehistoric mounds have been found.

**HASCHENDORF.**—A Prehistoric Bronze.—In *Mitt. Anth. Ges.* XLIV, 1914, pp. 316-326 (2 pls.; 3 figs.) J. R. BÜNKER reports the discovery of a

remarkable bronze object at Haschendorf near Neckemarkt, apparently on the site of a prehistoric cemetery. A plate of bronze bent into a cylindrical form, like a crown, is pierced with large circular holes, and ornamented with bosses and lines of incised dots. It rests on a series of wheel-shaped supports, and is crowned by a circular bronze plate ornamented with concentric circles of zig-zag lines. Montelius dates a similar object from Sweden in the First Bronze Age. It is uncertain whether the bronze was a table of offerings, or whether, in a reversed position, it served as a hanging receptacle.

**PETTAU.—The Roman Bridge.**—In *Jh. Oest. Arch. I.* XVII, 1914, Beiblatt, cols. 155–160 (2 figs.) V. SKRABER describes the remains of the Roman bridge at Pettau, including part of an inscription which seems to date the structure in the time of Hadrian.

**SALZBURG.—Bronze Age Remains.**—In *Sitz. Anth. Ges.* 1913–1914, pp. 55–57 (2 figs.) M. HELL reports the discovery of remains of the Bronze Age on what seems to have been a sacrificial site on the Gosserberg near Salzburg. Ashes, bones, and sherds were found. The earliest pottery suggests the Neolithic style, but probably belongs to the earliest Bronze Age. Later examples are ornamented with rows of finger-nail marks and with incised lines and bosses. A few late sherds belong to the Hallstatt period.

**VIENNA.—Two Bronze Statues from Benin.**—In *Mitt. Anth. Ges.* XLVI, 1916, pp. 132–136 (pl.; 2 figs.) FRANZ HEGER describes two curiously realistic bronze statues of dwarfs from Benin, and a relief representing a negro, whose figure is covered with a net-like ornament, perhaps representing painted ornament of the person. The discussion of these objects is followed by a detailed catalogue of the objects from Benin in the Naturhistorisches Museum in Vienna. Forty-three are metal plates with reliefs which for the most part represent negroes, but in some cases Europeans and animal figures. There are also figures and heads in the round, and miscellaneous metal objects, as well as ivory figures and ornaments.

**A Military Diploma of the Year 71 A.D.**—In *Jh. Oest. Arch. I.* XVII, 1914, pp. 148–193 (2 pls.) W. KUBITSCHKE publishes a perfectly preserved military diploma dating from the year 71 A.D. It was found between Kavala and Dedeagatch, Thrace, and is now in the Kunsthistorisches Museum, Vienna.

## GREAT BRITAIN

**CHESTER.—The Roman Cemetery.**—In *Ann. Arch. Anth.* VIII, 1921, pp. 49–60 (3 pls.) R. NEWSTEAD publishes the second and concluding part of his report on the excavation of the Roman cemetery on the Infirmary Field at Chester. (For Part I, see *Ibid.* VI, 1914, pp. 121–167.) Coins of Antoninus Pius and Commodus discovered in the graves prove them to be Roman and of the second half of the second century or the early part of the third. Most of the graves are shallow trenches, the floors spread with pounded brick or tiles, the burials protected by roof-tiles, many of which have the stamp of the Twentieth Legion. Sepulchral vessels and other objects buried in the graves seem to have been intentionally broken. The region designated as Site X yielded a variety of objects of bronze, iron, lead, glass, and especially pottery, includ-



ing twenty-five pieces of terra sigillata. A paved area and two paved footways, apparently constructed as paths across the cemetery, were discovered.

**HOLKHAM.—A New Portrait of Plato.**—A marble head at Holkham House was recognized by F. POULSEN in 1919 as the long-desired individualized portrait of Plato. It is a Roman copy of the second century A.D. from a Greek original of the middle of the fourth century B.C., and it represents an old man of great dignity and intellectual power and of fiery temper. It has certain characterizing features of the numerous class of heads of Plato that is, perhaps, best represented by the Vatican bust marked Zeno, but lacks the generalized element in that type which relates it closely to the still not clearly individualized old men of the early fourth century Attic grave reliefs. The original of this common type may have been a statue set up on the grave of the philosopher, copies of which would readily be bought by the uncritical Roman traveller to furnish his library at home. The Holkham head is a vastly superior work and may with some plausibility be ascribed to the gifted Silanion. (*J. H.S.* XL, 1920, pp. 190–196; 2 pls.; 2 figs.)

**OXFORD.—Acquisitions of the Ashmolean Museum in 1919.**—In *R. Arch.*, fifth series, XI, 1920, p. 376, S. R. gives a list of important acquisitions of the Ashmolean Museum in 1919: 1, Marble figurine of Sumerian style, from Istabet; 2, Ivory Hittite statuette bought at Aleppo; 3, Steatite weight in the shape of a couchant calf; weight, four shekels; on the base a relief of Hittite style; 4, gold ring of Aegean origin; on the bezel an archer-god suspended in the air above two women, one of whom seems to be fleeing, the other stricken down; 5, Fine Hellenistic head from Rome, from the collection of Viscount Downe; the hair resembles that of the Athena (?) head at Bologna; 6, Six Rhodian *askoi* in form of animals, with paintings; 7, Recumbent goats, bronze with head inserted, weighing 20 Corinthian staters; 8, Hair-binder; silver, Arabian style of the tenth century; 9, Collection of 186 historical English medals (1545–1897); 10, 162 Celtic coins (of which 44 are British gold coins) from the collection of Sir John Evans.

**STONEHENGE.—Recent Investigations.**—In *The Antiquaries Journal*, I, 1921, pp. 19–39 (3 pls.; 13 figs.), Lt. Col. W. HAWLEY and C. R. PEERS present an interim report on recent operations and discoveries at Stonehenge, which has become the property of the Nation by the gift of Sir Cecil Chubb of Bemerton. The methods by which the insecure stones have been straightened are described. Investigation of the soil accompanied the work of restoration, and revealed quantities of sarsen fragments, flint implements and chips, bone fragments, fragments of Romano-British pottery and other small objects. The finds at the base of the vertical stones permitted interesting inferences regarding the way in which they were originally set in place. The stone was slid down an inclined plane to the hole in which it was to stand, then drawn into an upright position against a wooden prop, and steadied by posts driven into the soil in front. Later the protruding posts were burned, so that the soil at the base of the stone should not be disturbed. The series of depressions within the circular earthwork, known as Aubrey's Holes, was investigated. They vary in depth from two to three feet, and in diameter from two to five feet. It is probable that the foreign stones found at Stonehenge once stood in them, forming a circle within the earthwork. Later cremated human remains were buried in them. A cutting through the rampart and ditch showed that the

vallum was a low one of chalk and rubble, and that the ditch, about 39 inches deep, contained prehistoric, Romano-British, and later relics.

**TRAPRAIN LAW.—A Hoard of Silver.**—In *The Antiquaries Journal*, I, 1921, pp. 42–47 (5 figs.), A. O. CURLE reports the discovery of a remarkable hoard of Roman silver, apparently of about the fourth century of our era, at Traprain Law in the County of Haddington, East Lothian, Scotland. The ornament of many objects had Christian motives; others were pagan. None showed any Celtic influence; on the other hand some were of distinctly Teutonic style. It is inferred that the silver is the booty of some raid made by Saxon pirates on the coast of Gaul, at the time when the Visigoths were in occupation of Western Gaul. The silver had apparently been hastily abandoned in the stress of some danger.

## NORTHERN AFRICA

**AUNOBARI.—Two Inscriptions.**—In *C. R. Acad. Insc.* 1920, pp. 140–146, L. POINSSOT publishes two inscriptions which were discovered near the ruins of Aunobari, in the vicinity of Dougga. One records a judicial decision in a dispute of boundaries between the Aunobaritani and one Julius Regillus. The decision given by the legate of the proconsul was after appeal confirmed by the proconsul himself. The other inscription is a list of ten names of *scribae* and other officials, probably attached to a similar decree on a boundary question. In this list the inclusion of the *haruspex* of the governor is of interest, since there is no other epigraphic evidence of such an officer. The general style of lettering shows that these inscriptions are later than Hadrian and earlier than the Syrian emperors.

**BULLA REGIA.—The Donors of the Thermae.**—In *C. R. Acad. Insc.* 1920, pp. 325–329, L. CAGNAT publishes a fragmentary inscription from Bulla Regia, showing that the Baths in this city “were constructed in the last years of the second century of our era at the expense of a family of the city, and particularly of a certain Memmia Fidiana, daughter of Memmius Fidius, a former consul.”

**Excavations.**—In *C. R. Acad. Insc.* 1920, pp. 323–325, L. CARTON reports that the excavations of the Thermae at Bulla Regia have been continued. A structure with a curved façade in the hypocaust hall has been disengaged, and proves to be of two stories. The upper is in the form of a niche. The key-stone of the arch is ornamented with a female bust in relief. The lower part has an arch which is cut by the suspended mosaic floor of the hall, so that at the base it opens into the hypocaust and above into the hall. The polygonal subterranean structure east of the baths was further explored. It was probably connected with the baths. The room above it had a fine mosaic floor and a vaulted ceiling with stucco decorations in relief. On the site of the Christian cemetery 200 metres north of the Nymphaeum were found architectural fragments which indicate that a church stood on this site.

**CARTHAGE.—An Ancient Fountain.**—In *C. R. Acad. Insc.* 1920, pp. 258–268 (2 figs.) L. CARTON describes an elaborate series of structures connected with a fountain which he discovered north of the “wall of forty metres” which forms the north angle of the maritime fortification of Carthage. The fountain was

at the foot of a ravine, not far from the shore. A chamber partly cut in the rock, at the source of the fountain, adjoins a long gallery or passage through which the water is conducted to a vaulted hall, 20 m. long, in the centre of which is a channel 1.80 m. deep, formerly covered with slabs. The vaulted hall opens through a door of finely cut stones into a vaulted reservoir, about 6 m. square. A passage led around one side of the reservoir from the vaulted hall to the front of the building. The façade had four pilasters and two openings, one of which led into the passage, while the other was a false door. It appears that the "salle de captation" at the source and the adjoining passage belong to the Punic period. The vaulted hall and stairs descending to it were constructed in Roman times. Later the stairs were abandoned and a vaulted reservoir constructed in front of the hall. The elaborate façade is of still later date. Between this façade and the "wall of forty metres" extends an imposing buttressed wall; and in front of this was found a great mass of debris, including architectural and sculptured fragments, pottery, stucco revetments, and inscriptions, indicating that some imposing building, perhaps a temple, stood above the wall. The discovery of a quantity of murex shells suggests that there were dyeing works here, in convenient proximity to the fountain. It is probable that the two thousand amphorae discovered in this region by Père Delattre also had a connection with the fountain. They seem more numerous than was necessary for supplying ships with water. Possibly the place where these jars were discovered was a wine-cellar. But a graffito on one jar, *Servate vita* (sic) *qui ab omnibus* (sic) *zelatur*, is tentatively interpreted by M. Carton as a reference to a supposed medicinal quality in the water of the fountain; in that case the amphorae might be water-jars. R. Cagnat, however, suggests quite different interpretations of this inscription (*Ibid.* pp. 269-272).

**The Basilica near Saint Monica.**—In *C. R. Acad. Insc.* 1920, pp. 191-199 (fig.) PÈRE DELATTRE reports on his exploration of the great ruined basilica near Saint Monica at Carthage. The atrium is completely occupied by Christian burials, which are grouped about a central crypt which is 5 m. deep, 18 m. long, and 4.25 m. wide. Other crowded graves are found outside the basilica, especially between the building and the ravine. The discovery of sarcophagi which have been covered by the walls of the basilica proves that there was a cemetery on this site before the church itself was built. Père Delattre publishes several of the funerary inscriptions, some of which were executed in mosaic.

**DJEMILA.**—**New Names of Martyrs.**—In *C. R. Acad. Insc.* 1920, pp. 290-297, PAUL MONCEAUX outlines the ecclesiastical history of Djemila, and reports the discovery of a stone which was, perhaps, set behind the altar of one of its churches, commemorating seven martyrs hitherto unknown. The inscription dates from the fourth century.

**A Table of Measures.**—The inscription on a table of measures found at Djemila is published by M. ALBERTINI in *C. R. Acad. Insc.* 1920, pp. 315-319. The table was installed by a consular named Herodes. It is quite possible that he was acting in obedience to a decree of Valentinian, 386 B.C., directing the establishment of bronze and stone standards of weights and measures (*Cod. Theod.* XII, 6, 21).

**DOUGGA.**—**A Conductor Praediorum.**—In *C. R. Acad. Insc.* 1920, pp. 357-359, L. POINSSOT calls attention to an inscription in honor of Aulus

Gabinus Datus, who is described as *conductor praediorum regionis Thuggensis*. This is apparently the first inscription extant to recognize the office of superintendent of imperial farm lands. Datus and his son built temples at Thugga in the reign of Hadrian (see L. Poinssot, *Nouv. Archives des Missions*, XXII, fasc. 16, *passim*.)

**Two Inscriptions.**—In *C. R. Acad. Insc.* 1920, pp. 285–288, L. POINSSOT publishes two inscriptions recently discovered a few miles east of Dougga. One is a milestone, important as indicating the site of the *civitas Mizigitanorum*; the second is a dedicatory inscription by a *pagus Assalitanus*, which was a dependency of this *civitas*.

**LAMBAESA.**—*Antica and Postica.*—In *C. R. Acad. Insc.* 1920, pp. 179–184, PAUL MONCEAUX describes a bronze plate in the form of a Greek cross, set in a limestone block which was found at Lambaesa, not far from the temple of Aesculapius. It is inscribed with the words *antiqua* and *postiqua*, the former intersecting the other at right angles, in accordance with the shape of the cross. In augury *antica* designated the south and *postica* the north, but in the transference of these terms to surveying, *antica* came to mean the north-south line, and *postica* the east-west line. Plates of this type were sometimes set in monuments as a sort of commemoration of the original survey.

**MADAUROS.**—*Christian Victims of the Moors.*—In *C. R. Acad. Insc.* 1920, pp. 329–333, PAUL MONCEAUX publishes an inscription from a mensa or tombstone found at Madauros, commemorating two brothers, Theodorus, a deacon, and Faustinus, who were killed in an incursion of the Moors, late in the fourth or early in the fifth century.

## UNITED STATES

**ANN ARBOR.**—*Egyptian School Tablets.*—In *Cl. Phil.* XVI, 1921, pp. 189–194, A. E. R. BOAK describes three tablets from Egypt, now at the University of Michigan, two of them Greek and one Coptic, dating from not earlier than the fourth century and containing school exercises in numerals and the writing of alphabets and syllables.

**NEW YORK.**—*Accessions to the Collection of Greek Vases.*—In *B. Metr. Mus.* XV, 1920, pp. 253–256 (2 figs.) GISELA M. A. RICHTER describes two Rhodian vases recently acquired by the Metropolitan Museum, and reports the acquisition of a typical Athenian Geometric stand, and a large “Mycenaean” vase of the Late Minoan III style, decorated with conventionalized nautili.

**Etruscan Bucchero Vases.**—In *B. Metr. Mus.* XVI, 1921, pp. 103–106 (11 figs.) GISELA M. A. RICHTER reports that the Metropolitan Museum has obtained thirty pieces of Etruscan bucchero pottery, illustrating many typical shapes and the usual orientalizing motives of ornament.<sup>1</sup> Miss Richter remarks that the characteristic black color “was produced by the simple process of firing red clay under completely ‘reducing’ conditions (that is, with insufficient air in the kiln, when the red ferric oxide of the red clay is turned into black ferrous oxide).” The effect proved suitable for vases made in imitation of metal.

**A Silver Cup of the T'ang Period.**—In *B. Metr. Mus.* XVI, 1921, pp. 111–112 (fig.) it is reported that the Metropolitan Museum has acquired a beautiful

embossed silver cup of the T'ang period, similar in style to the treasure of the Emperor Shomu, preserved in the Shosoin at Nara. The interior is decorated with conventional patterns, and with representations of birds and flowers and seated figures of sages. The ornament is in part gold-plated.

**NORTHAMPTON.**—A Roman Cinerary Urn.—In *Bulletin of the Hillyer Art Gallery, Smith College*, April, 1921, pp. 2-3 (fig.) S. N. DEANE reports that the Hillyer Gallery has acquired a Roman cinerary urn with an inscription to Aulus Seius Zosimianus (*C.I.L.* VI, 1, 3536). This urn was for many years in the Villa Strozzi, Florence. Its ornament is characteristic of the second century.

**PROVIDENCE.**—Accessions to the Ostby Collection of Jewelry.—In *B. R. I. Des.* IX, 1921, pp. 21-22 (fig.) additions to the Ostby Memorial Collection of Jewelry in the Rhode Island School of Design are reported. They include "twelfth century Persian finger-rings, from Rhages, Syrian 'boat earrings,' Syro-Roman ear-rings, and necklaces, Roman necklaces of the second century A. D., and a Chinese ring of the T'ang dynasty."

## EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND RENAISSANCE

### GENERAL AND MISCELLANEOUS

**AL-FOUSTAT.**—Excavations.—In *C. R. Acad. Insc.* 1920, pp. 243-247, A. GABRIEL gives a summary account of excavations which have been made on the site of Al-Foustat, the earliest Mussulman capital of Egypt, south of Cairo, by Ali Bey Bahgat, curator of the Museum of Arabic Art. A great quantity of pottery was discovered which will constitute a unique collection of oriental ceramics for the Museum. The site is so ruined that houses are standing only to the height of one or two metres. The house-plan usually shows a grouping of rooms around a central court with a basin. Some of the more sumptuous houses have an elaborate system of terra-cotta pipes to supply the basins. The buildings were generally of two stories. The discovery of the wall built by Salah-ed-Din to unite Al Kahirat and Al Foustat shows that the latter site was already in ruins in 1175, when the wall was constructed. Its prosperous period was in the ninth and tenth centuries.

**BEYROUT.**—A Byzantine Relief.—In *R. Arch.*, fifth series, XII, 1920, pp. 334 f. (fig.) DU MESNIL DU BUISSON tells of the discovery of a Byzantine relief (vine-scrolls and birds) in a wall south of the mosque of the street Bab-el-Driss, sometimes called the Mosque of Saint Saviour, not far from the great mosque, the church of Saint John. Near this, important remains of a Byzantine basilica were found during the war. Perhaps the relief came from that church.

### ITALY

**ASSISI.**—Panel Paintings in S.<sup>t</sup> Chiara.—In *Cron. B. A.* VII, 1920, p. 55, the restoration of three thirteenth century paintings in Santa Chiara at Assisi is described. One of them is the oldest known representation of Saint Clara; the subjects of the other two are the Madonna with Angels and the Crucifixion.

All three are probably by one artist, the Maestro di San Francesco or a follower. The painting of Saint Clara is dated 1284.

**BERGAMO.**—**Jacopo Bassano.**—In *Dedalo*, I, 1920, pp. 392-394 (fig.), G. LORENZETTI publishes a painting of the Virgin and Child with St. John in the Galleria Frizzoni-Salis at Bergamo, which he attributes to Jacopo Bassano and to the period in which he was under the strong influence of Titian and Parmigianino.

**CIVIDALE.**—**An Embroidered Shroud.**—In *Dedalo*, I, 1920, pp. 7-16 (6 figs.), G. FOGOLARI publishes a piece of embroidery in the church of San Pietro in Valti at Cividale, which is extraordinary for its size, preservation, and excellence of workmanship and beauty of design. It is said to have belonged to the blessed Benvenuta Boiani of Cividale, but the iconography of the design makes it impossible to date it earlier than the beginning of the fourteenth century, a little after the traditional date assigned to Boiani. The carefully worked figures and compositions of the embroidery are evidently drawn from illuminated manuscripts, of which Cividale has many fine examples.

**FLORENCE.**—**Renaissance Furniture.**—In *Dedalo*, I, 1920, pp. 47-52 (5 figs.), A. LENSI writes on the recent attempt to collect in the Palazzo Vecchio some pieces of sixteenth century furniture that will reconstruct, as far as possible, the original atmosphere of the rooms. The finest piece so far obtained, and at the same time one of the most precious examples of sixteenth century furniture extant, is the *banco da magistrato*. The master who carved the seven caryatids with which the coffer is decorated must be sought among the famous wood-carvers of Florence, such as Battista del Tasso.

**Gifts to the Museo Nazionale.**—In *Cron. B. A.* VII, 1920, p. 56, notice is given of a recent bequest to the Museo Nazionale, Florence, of a fifteenth century North Italian wooden polychrome group of the Pietà and a collection of thirty-two bronze bells, mostly of the sixteenth century and of different types.

**MONSELICE.**—**A Limoges Enamel.**—In *Dedalo*, I, 1920, pp. 40-46 (pl.; 2 figs.), A. MOSCHETTI publishes a fine enamel plaque, representing the enthroned Christ surrounded by the symbols of the Evangelists, all executed in relief and interspersed with inserts of colored stones, which belongs to the cathedral of Monselice and has hitherto remained unnoted. Comparison with Limoges examples, particularly a reliquary casket of San Calmino at Mozac, proves that the enamel in question is of Limoges workmanship and belongs to the second half of the twelfth century.

**PADUA.**—**Marco Palmezzano.**—In *Dedalo*, I, 1920, pp. 363-368 (3 figs.), A. MOSCHETTI adds to the fourteen already known paintings of the Christ bearing the Cross by Marco Palmezzano a painting in the Ferretto collection at Padua. The picture is of special interest because of the background, where gondolas appear. This detail, added to the more indirect evidences of Venetian influence which have already been noted in Palmezzano, make almost certain the conclusion that at some time the artist visited Venice.

**RIMINI.**—**Malatesta Textiles.**—In *Rass. d'Arte*, VIII, 1921, pp. 93-100 (pl.; 7 figs.), G. SANGIORGI describes the fragments of textiles taken recently from the tomb of Sigismondo Pandolfo Malatesta in the Tempio at Rimini. The rich costume in which the lord of Rimini was buried has lost most of its splendor through decomposition of four and a half centuries, but enough re-

mains to show the designs of the brocades and something of the general arrangement of the clothing. The finest fragment is from the trimming on the girdle, purple velvet embroidered in gold.

**ROME.—Mediaeval Sculpture.**—In contrast to the wealth of extant mediaeval painting in and near Rome, the poverty of sculptural remains is striking. This fact adds importance to F. HERMANIN's publication in *Dedalo*, I, 1920, pp. 217–223 (pl.; 6 figs.), of several pieces of mediaeval wooden sculpture lately installed in the new Museo del Palazzo Venezia. These include a twelfth century Madonna from Acuto, which must be by the sculptor of the so-called Madonna di Costantinopoli in Santa Maria Maggiore in Alatri, though it shows further advance than the latter and still retains its ancient polychrome and incrustated decoration. A second Madonna, from Celleno and a little later in date, shows, instead of the Byzantine influence evident in the Acuto group, clear Tuscan derivation of type. More interesting than the Madonnas, perhaps, are four heads of rafters from a twelfth century house in Rome. They are similar to the Acuto Madonna in technique, but are rougher and more vigorous, with a curious character at the same time monumental and grotesque.

**The Angel of Amaseno.**—An unusually fine Limoges enamel of an angel recently found in the sacristy of the church of Amaseno and now in the Museo del Palazzo Venezia is published by F. SAPORI in *Rass. d'Arte*, VIII, 1921, pp. 30–31 (pl.). It is impossible to recognize the author of the work, but its date is the end of the thirteenth century, and a close comparison to it is offered by the reliquary of Santa Barbara in the treasury of San Giovanni in Rome, though the latter is inferior in technical execution and in design.

**URBINO.—Stucco Decoration.**—In *Rass. d'Arte*, VIII, 1921, pp. 16–20 (5 figs.), L. SERRA describes some ceiling reliefs lately taken from the Palazzo Corboli to the Galleria Nazionale, Urbino. They represent the best work of the sixteenth century artist F. Brandani, and are excellent examples of the continuation of the pictorial style of Ghiberti.

## FRANCE

**AIX.—A Bust of Francesco Laurana.**—In *L'Arte*, XXIII, 1920, p. 270 (pl.); A. VENTORI publishes a bust of an unknown child in the museum of Aix, Provence, which, in its refined treatment of surface, is unsurpassed by any other works of its master, Francesco Laurana.

**PARIS.—Acquisitions of the Louvre.**—In *Burl. Mag.* XXXVII, 1920, pp. 63–70 (2 pls.), P. JAMOT describes some of the most important Italian, Flemish, and Dutch paintings acquired by the Louvre during the war. They include, among others, a tondo of Love and Chastity, probably by Sodoma; Ixion deceived by Juno, one of Rubens' best mythological paintings; a portrait by Frans Hals; Farmyard on a Winter Morning, by Peter Brueghel the elder; and The Ship of Fools, by Jerome Bosch. Most of the finest of the new acquisitions came from the Schlichting collection and the gift of M. Camille Benoit. Among newly acquired examples of French art a Pietà of about 1400 is important; it comes from the same studio, perhaps the same hand, as a little Entombment in the Louvre, and both show affinity with a series of fine miniatures by Jacquemart de Hesdin (*Ibid.* pp. 152–161; 3 pls.).

## GERMANY

**BERLIN.**—**A Statuette by Riccio.**—In *Jb. Preuss. Kunsts.* XLII, 1921, pp. 1-4 (pl.; 2 figs.), W. v. BODE publishes a bronze statuette of a nymph with a vase, recently given to the Kaiser Friedrich Museum. It bears the unmistakable characteristics of the work of the sculptor Riccio and by its size, composition, and decorative accessories shows itself to be a pendant to the artist's statuette of Pan in the Ashmolean Museum. The vases which the figures hold in both cases indicate that the statuettes were intended for use on a student's table; one vase was probably to hold ink, the other sand.

**A Plaque by H. G.**—In *Ber. Kunsts.* XLII, 1921, pp. 62-66 (6 figs.) E. F. BANGE describes a circular silver plaque with a design in relief by H. G., to be dated about 1570. The subject of this work, which has been recently acquired by the Berlin museums, is allegorical. Saturn conducts Truth to meet the rising sun, and a demon of Night seeks to detain her. The composition is a reproduction of a design by Francesco Marcolini da Forlì (*Burl. Mag.* XXIII, p. 196, pl. I). Seven other examples of this relief are known.

**A Seal Design of the Sixteenth Century.**—In *Ber. Kunsts.* XLII, 1921, pp. 66-68 (3 figs.) W. F. VOLBACH describes a circular lead plaque in the Berlin museums, with a representation of Judith with the head of Holofernes. The figure also typifies Fortune, since it is winged and stands on a globe. A fine plaque with the figures of Mars and Venus, and another with the figure of a warrior in archaizing armor, now in the Berlin Münzkabinett, are examples of the same master's work. The designs were intended for seals.

**Two Bronzes.**—In *Ber. Kunsts.* XLII, 1920-1921, pp. 12-14 (3 figs.) W. von BODE reports the acquisition by the Berlin museums of two bronzes: (1) a group of Hermes and Psyche, attributed to the *atelier* of Adriaen de Vries, a sculptor of the school of Gian Bologna; (2) a Florentine figure of St. Thomas, formerly interpreted by Dr. von Bode as St. John the Evangelist, but now shown to be the pendant of a gilded statuette of Christ, also in Berlin. The group is to be attributed to a pupil or follower of Andrea Orcagna.

**A Tapestry by Hans Baldung.**—In *Ber. Kunsts.* XLII, 1920-1921, pp. 1-5 (4 figs.) H. FEUERSTEIN and M. J. FRIEDLÄNDER discuss a tapestry representing the Vision of Saul, recently acquired by the Kaiser-Friedrich Museum. The coats of arms in the corners are the clue to its history and date, which can be determined as about 1540. It is attributed to Hans Baldung Grien.

**A "Garden" Rug.**—In *Ber. Kunsts.* XLII, 1921, pp. 54-59 (4 figs.) F. SAVE describes a rug recently acquired by the Kunstgewerbe-Museum in Berlin, and probably made in Eastern Anatolia about the end of the sixteenth century. It belongs to that type of rugs of which the design is an imitation of an oriental garden, with rectangular flower-plots, canals, and trees. There are two well-defined classes of "garden" rugs: one in which the trees, birds, and animals are somewhat naturalistic; another in which the plant and animal forms are much conventionalized. These usually show a canal running longitudinally through the design. The Berlin fragment belongs to the latter class.

## AUSTRIA

**VIENNA.**—**Michael Pacher.**—In *Burl. Mag.* XXXVIII, 1921, pp. 38-44 (pl.), G. A. SIMONSON publishes two recently discovered paintings by Michael



Pacher now in the National Gallery in Vienna. They represent the Marriage of the Virgin and the Flagellation of Christ, and, among the very few uncontested paintings by Pacher, they will prove of great importance in the interpretation of his style, which so successfully combines northern and southern characteristics.

**Rubens.**—In *Z. Bild. K.* XXXII, 1921, p. 18 (pl.) H. TIETZE publishes a hitherto little known portrait of Helène Fourment in private possession in Vienna. The lack of finish and necessary details in the work, and its spontaneity make it evident that this was the immediate nature study for the portrait of Helène in the family group by Rubens in the Rothschild collection, Paris.

**Tapestry Exhibition.**—The treasures brought to public view in the recent exhibition in Vienna of a hundred specimens of tapestry from the collection of the Hapsburg family are discussed by E. H. BUSCHBECK in *Burl. Mag.* XXXVII, 1920, pp. 123–130 (3 pls.). Such examples as the series representing the story of Abraham by Berneart van Orley show the independent merits of tapestry art. It is not an imitation of painting, but has quite different problems to solve.

#### GREAT BRITAIN AND IRELAND

**CAMBRIDGE.**—**Early Italian Pictures.**—In *Burl. Mag.* XXXVII, 1920, pp. 289–303 (4 pls.), O. SIREN publishes a few of the pictures left by the late Mr. B. Marlay to the Fitzwilliam Museum in Cambridge, which have, with few exceptions, remained quite unknown to the public up to the present time. While there are no great masterpieces in the collection, there are many well-preserved pieces, particularly of fourteenth and fifteenth century Florentine and Sienese painting, which will have much interest for students.

**DUBLIN.**—**An Irish Shrine.**—In *The Antiquaries Journal*, I, 1921, pp. 48–51 (pl.; 2 figs.), E. C. R. ARMSTRONG reports that the Royal Irish Academy has acquired a portion of an Irish shrine from the collection of Sir Benjamin Chapman, Killua, County Westmeath. It is semi-circular in shape and is made of cast bronze plate, gilt in front. On the front is a conventionalized representation of a man, holding the lower jaws of two equally conventionalized animals. Below the animals on either side of the man are large discs. In the centre of each is an amber half bead, from which four arms radiate, forming a cross. The back of the shrine has a raised border with interlacing pattern, a raised cross with an amber half bead in the centre, and conventional representations of animals. A fragment which is supposed to be a part of the same shrine shows a cross ornamented with amber, and has spiral decoration between the arms of the cross. This indicates a fairly early date, and the shrine is accordingly attributed to the eighth century.

**LONDON.**—**A Coffin-chalice and Paten.**—In *The Antiquaries Journal*, I, 1921, pp. 56–57 (fig.) H. F. WESTLAKE illustrates a pewter chalice and paten found in a stone coffin which was accidentally discovered in the north transept of Westminster Abbey in 1913. The form of the chalice, which has a broad, shallow bowl, and a round stem and base, suggest that its date is the early thirteenth century, and that the coffin was that of Abbot Richard de Berkyng, who died in 1246.

**A Tondo by Luca Signorelli.**—In *Burl. Mag.* XXXVIII, 1921, pp. 105–106 (pl.), R. FRY publishes a painting of the Holy Family with Saints which

has come recently into the possession of Messrs. Lewis and Simmons from a private collection in Ireland. On the back of the panel is inscribed the name Pietro Vanucci, but that is probably an eighteenth century addition. The characteristics of the work ascribe it clearly to Signorelli and the date must be about 1490.

**An Altarpiece by Marco Zoppo.**—In *Burl. Mag.* XXXVIII, 1921, pp. 9–10 (pl.), T. BORENIUS reproduces three panels, belonging to the Ashmolean Museum, the National Gallery, and Mr. Henry Harris, and representing respectively St. Paul, a Holy Bishop, and St. Peter, which he believes originally formed a part of a large altarpiece by Marco Zoppo.

**A North Italian Altarpiece.**—In *Burl. Mag.* XXXVII, 1920, pp. 95–96 (pl.), T. BORENIUS publishes an altarpiece representing three saints which was once in the Rinuccini collection at Florence, was for some years lost sight of, and now belongs to Lady Belper. The work figured some years ago in the dispute as to “Maestro Piero Peroxini.” Though signed with the name of Perugino, Crowe and Cavalcaselle’s ascription of the altarpiece to Pellegrino da San Daniele appears most satisfactory.

**A Woodcut after Pordenone.**—In *Burl. Mag.* XXXVII, 1920, p. 61 (pl.), C. DODGSON publishes a woodcut, recently acquired by the British Museum, which is a contemporary copy of Pordenone’s fresco of Marcus Curtius painted in the Casa d’Anna in Venice and praised by Vasari and Dolce. The woodcut is a beautiful one, in the chiaroscuro manner, printed in black and two shades of a pale greenish yellow.

**Drawings by Aert Claesz.**—Two drawings recently acquired by the British Museum are of especial interest as being more certainly attributable to Aert Claesz of Leyden (1498–1564) than any other known works. They are not only ascribed to that artist by old tradition, but their style agrees with Van Mander’s description of the work of Claesz. The drawings are circular designs for glass and represent two scenes from the Passion. (C. DODGSON, *Burl. Mag.* XXXVIII, 1921, pp. 25–26 (pl.).)

**NORTH CERNEY.**—A Portrait of Archduke Ernest.—In *Burl. Mag.* XXXVII, 1920, pp. 184–190 (pl.), A. VAN DE PUT publishes a miniature portrait owned by Rev. E. O. de la Hey, of North Cerney, Cirencester, in which it may be possible to recognize Otto Vaenius’ original from which Gisbert Vaenius made his engraving, of which there is a print in the British Museum.

**OXFORD.**—A Stolen Brass.—In April, 1921, a brass representing Alderman Richard Atkinson and his two wives was stolen from the church of St. Peter-in-the-East, Oxford. It is 19 inches high and 6½ inches wide and bears the date 1574. Any information in regard to it should be sent to the Oxford Architectural and Historical Association, Ashmolean Museum, Oxford.

## UNITED STATES

**BOSTON.**—Recent Acquisitions of Prints.—In *B. Mus. F. A.*, XVIII, 1920, pp. 56–62 (18 figs.), F. CARRINGTON describes a number of prints acquired from the sale of the J. P. Heseltine collection. Some of the most important of these are by such artists as Girolamo Mocetto, Benedetto Montagna, Martin Schongauer, and Israel van Meckenem.

**CAMBRIDGE.**—A Florentine Double Portrait.—In *Art in America*, IX, 1921, pp. 137–148 (pl.; 4 figs.), F. M. PERKINS publishes a double portrait of two standing poets, one of whom is unmistakably recognized as Dante, the other probably representing Petrarch. Painted in about 1430, this is the earliest panel picture of Dante known to be extant. Though of special interest iconographically, the artistic merit of the work is not insignificant. Ambrogio Lorenzetti was formerly believed to be its author; but since it has come into



FIGURE 4.—BELLINI'S FEAST OF THE GODS: NEW YORK.  
(From *Art in America*)

the collection of the Fogg Museum in the past year it has been recognized as the production of the Florentine, Giovanni dal Ponte.

**MINNEAPOLIS.**—A Court Cupboard.—In *B. Minn. Inst. of Arts*, X, 1921, pp. 2–4 (fig.), R. H. publishes an English Elizabethan cupboard of about 1600. While some Italian characteristics are evident in the beautiful carved design, the spirit of Gothic informality about all the ornament shows the British resistance to Italian influence. A Flemish chest of the sixteenth century, another recent acquisition of the Minneapolis Institute of Art, is published *Ibid.* p. 20 (fig.).

**NEW YORK.**—A Newly Discovered Cimabue.—Of inestimable importance is the triptych of Christ, St. Peter and St. James in Mr. Hamilton's collection, New York, published by B. BERENSON in *Art in America*, VIII, 1920, pp.

251-271 (6 pls.), and ascribed to Cimabue. The principal basis for the attribution is the close similarity with Cimabue's paintings in the upper church at Assisi, but it is earlier than these, perhaps the earliest known work by the master, painted as early as 1272 in Rome. The almost perfect preservation of the triptych renders it of the greatest value for the study of the technique and coloring of the panel painting of the thirteenth century in Tuscany.

**Bellini's Feast of the Gods.**—In *Art in America*, IX, 1920, pp. 3-5 (pl.), M. L. BERENSON writes a short appreciation of the masterpiece by Giovanni Bellini recently acquired by Mr. C. W. Hamilton, New York (Fig. 4). The authenticity of the painting is beyond any question and it bears in Bellini's own handwriting his signature and the date 1508. The background is clearly Titian's but the figures are Bellini's.

**Two Sienese Paintings.**—In *B. Metr. Mus.* XVI, 1921, pp. 28-29 (fig.), B. BURROUGHS publishes two Sienese paintings added to the collection of the Metropolitan Museum. The earlier of the two, a painting of the Madonna, with a predella containing the Annunciation and the Nativity, is by a fourteenth century follower of Duccio. The second painting is a fragment of a decoration of a marriage chest by Francesco di Giorgio.

**A Sienese Statue.**—A terra-cotta statuette of a bearded saint, attributed to Lorenzo di Petro, called Il Vecchietta, has been acquired by the Metropolitan Museum and is briefly described by J. B(Reck) in *B. Metr. Mus.* XVI, 1921, pp. 14-15 (fig.).

**A Pagan Painting by Rubens.**—In *Art in America*, VIII, 1920, pp. 293-297 (pl.), H. B. WEHLE publishes Rubens' painting of Venus and Adonis now lent to the Metropolitan Museum by Mr. H. P. Bingham. The work presents the rich opulence and free creative genius that characterize the middle period of Rubens' activity. According to Rooses, it was painted about 1620.

**Italian Laces.**—A brief description of the most interesting of the early Italian laces lately acquired by the Metropolitan Museum of Art from the Ida Schiff collection is published by F. M. in *B. Metr. Mus.* XVI, 1921, pp. 29-32 (2 figs.). Beautiful altar cloths of the sixteenth century, quaint fascias such as those one sees represented on the babes in della Robbia's frieze of the Spedale degli Innocenti in Florence, and bobbin laces worked from designs that originated in well-known sixteenth century pattern books are among the treasures of the collection.

**PROVIDENCE.**—**Andrea di Giovanni.**—A panel picture of the Madonna and Child recently acquired by the Rhode Island School of Design is published by R. v. MARLE in *Art in America*, IX, 1921, pp. 102-106 (3 figs.). The work is to be attributed to Andrea di Giovanni, as is shown by a comparison with that artist's paintings at Orvieto. The Sienese quality of it is explained by the fact, already pointed out, that painting at Orvieto was dominated at this time by the artistic tradition of Simone Martini.

**El Greco.**—In *B. R. I. Sch. Des.* VIII, 1920, pp. 26-27 (fig.), L. E. R(owe) publishes a painting of St. Andrew by El Greco, recently acquired by the Rhode Island School of Design. The work belongs to the artist's last period, when he became less eccentric and more like other painters, while still retaining his power and his mastery of technique.

**WORCESTER.**—**A Fourteenth Century Madonna and Child.**—In *B. Worc. Mus.* XI, 1920, pp. 26-29 (2 pls.), R. W. publishes an attractive Madonna and

Child, in Worcester. They are French sculpture of the fourteenth century, and a good example of the breaking away from the severity and simplicity of earlier art and the substitution of intimacy and grace.

**Painted Glass.**—In *B. Worc. Mus.* XI, 1921, pp. 79–83 (3 figs.), E. I. S. uses pieces of English and Flemish glass recently acquired by the Worcester museum to illustrate the development through which glass work went from the twelfth century to the eighteenth, and the varying relationships between glazier and painter which this development involved.

**A Late Gothic Panel.**—In *B. Worc. Mus.* XI, 1921, pp. 74–76 (pl.), R. W. publishes a late Italian Gothic panel of the Madonna and Child owned by the Worcester museum. The work belongs to the early years of the fifteenth century but still retains, in the softening of its contours, much of the archaic spirit. Perhaps it is to be attributed to Ambrogio di Baldese, who is represented by a triptych in the Jarvis collection at Yale.

**A Fifteenth Century Spanish Painting.**—A Spanish painting of the Madonna with Saint and Donor, which shows both Sieneese and Flemish influence, has been acquired by the Worcester museum and is published by R. W. in *B. Worc. Mus.* XI, 1921, pp. 66–68 (pl.).

**Ottaviano Nelli.**—In *Art in America*, IX, 1920, pp. 21–24 (fig.), U. GNOLI and R. OFFNER write on a panel painting of the Adoration of the Magi in the Museum of Art at Worcester, which they ascribe to Ottaviano Nelli and date in the early years of the fifteenth century.

**Antonio da Viterbo.**—An adoration of the Child Jesus in the Museum of Art, Worcester, is attributed by U. GNOLI in *Art in America*, IX, 1920, p. 24 (fig.), to Antonio da Viterbo. From the close similarity it shows with the style of Pinturicchio, one may conclude that it was executed after the collaboration of Antonio with that master in Orvieto and in the Borgia Apartment of the Vatican, and, therefore, probably about 1500, when the artist returned to his native town.

**A Flemish Portrait.**—In *B. Worc. Mus.*, XI, 1921, pp. 71–72 (pl.), E. I. S. publishes a painting in the Worcester museum which some have thought to be a portrait of Eleanor of Portugal. The work is too late for such an identification, belonging to the early sixteenth century, and it may have been done by the "Master of the Half Figure."